SPECIAL EDITION

People

FROZEN

ELSA, ANNA, KRISTOFF & OLAF ARE BACK!

Inside the New Film *FROZEN 2*

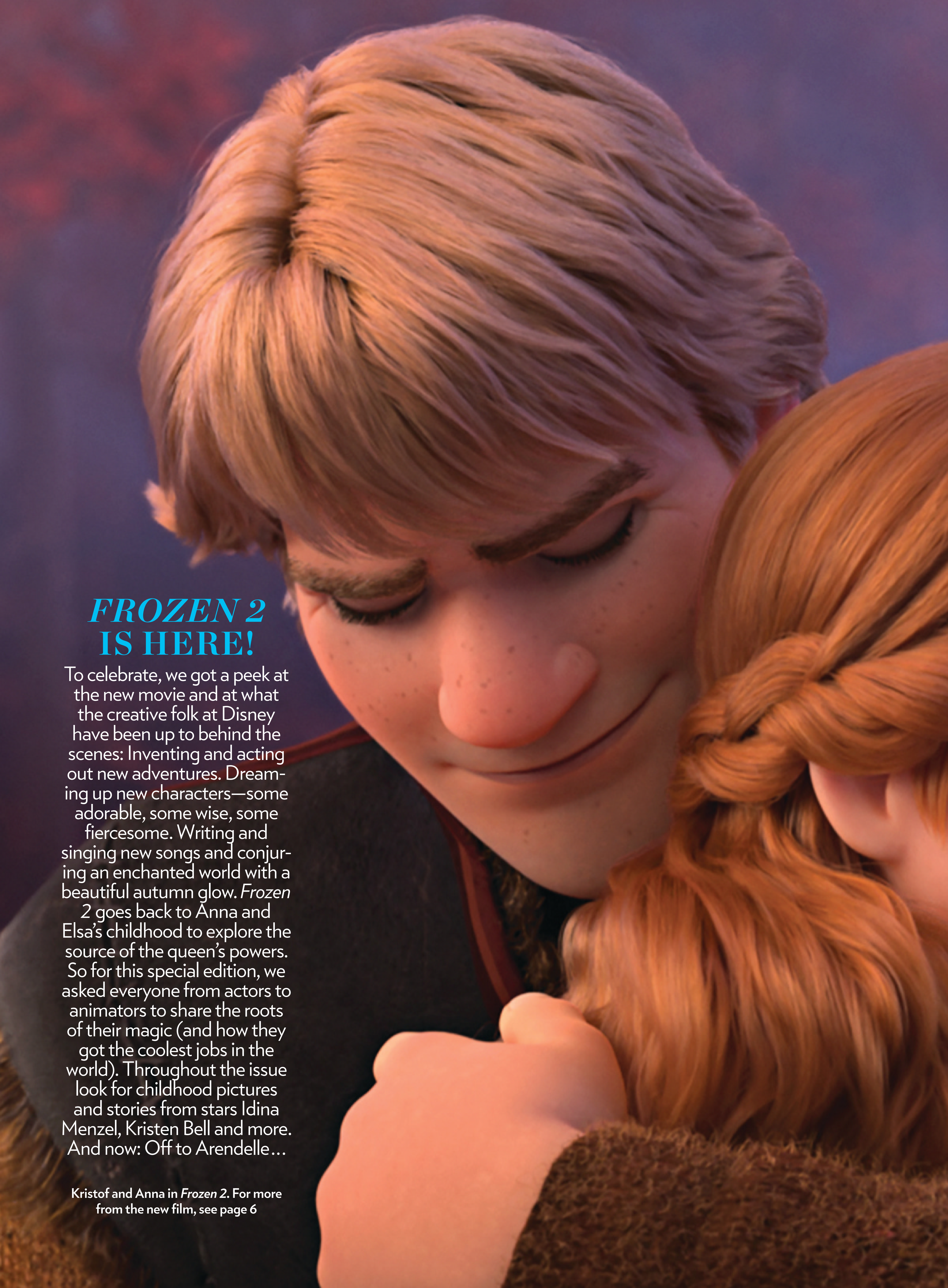
THE MAGIC OF DISNEY

New Songs & New Friends *(Hello, Bruni!)*

SPECIAL EDITION
People

FROZEN

INSIDE THE MAGIC OF DISNEY'S *FROZEN 2*



FROZEN 2 IS HERE!

To celebrate, we got a peek at the new movie and at what the creative folk at Disney have been up to behind the scenes: Inventing and acting out new adventures. Dreaming up new characters—some adorable, some wise, some fiercesome. Writing and singing new songs and conjuring an enchanted world with a beautiful autumn glow. *Frozen 2* goes back to Anna and Elsa's childhood to explore the source of the queen's powers. So for this special edition, we asked everyone from actors to animators to share the roots of their magic (and how they got the coolest jobs in the world). Throughout the issue look for childhood pictures and stories from stars Idina Menzel, Kristen Bell and more. And now: Off to Arendelle…

Kristof and Anna in *Frozen 2*. For more from the new film, see page 6

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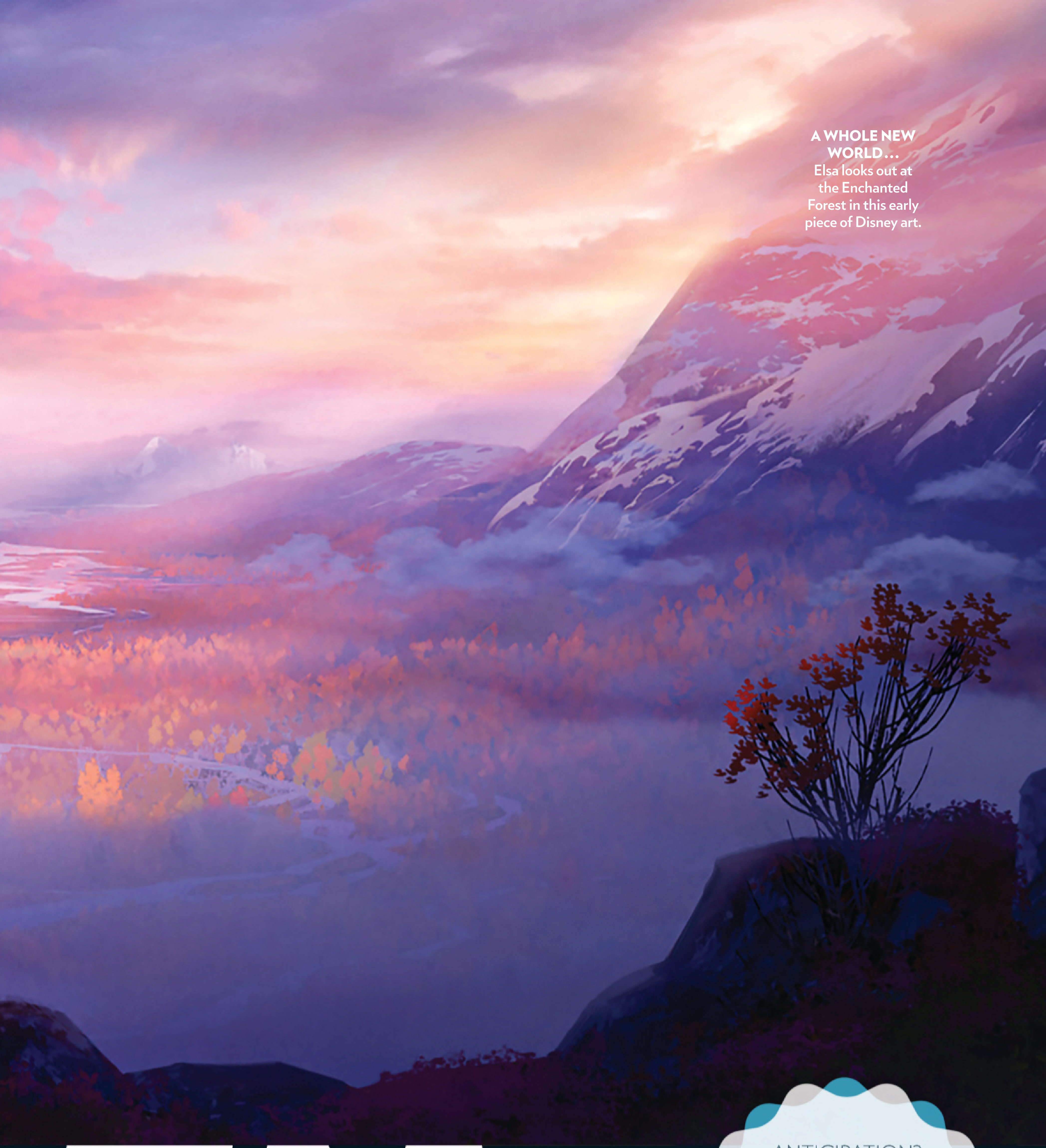
‹ALL ABOUT›
FROZ



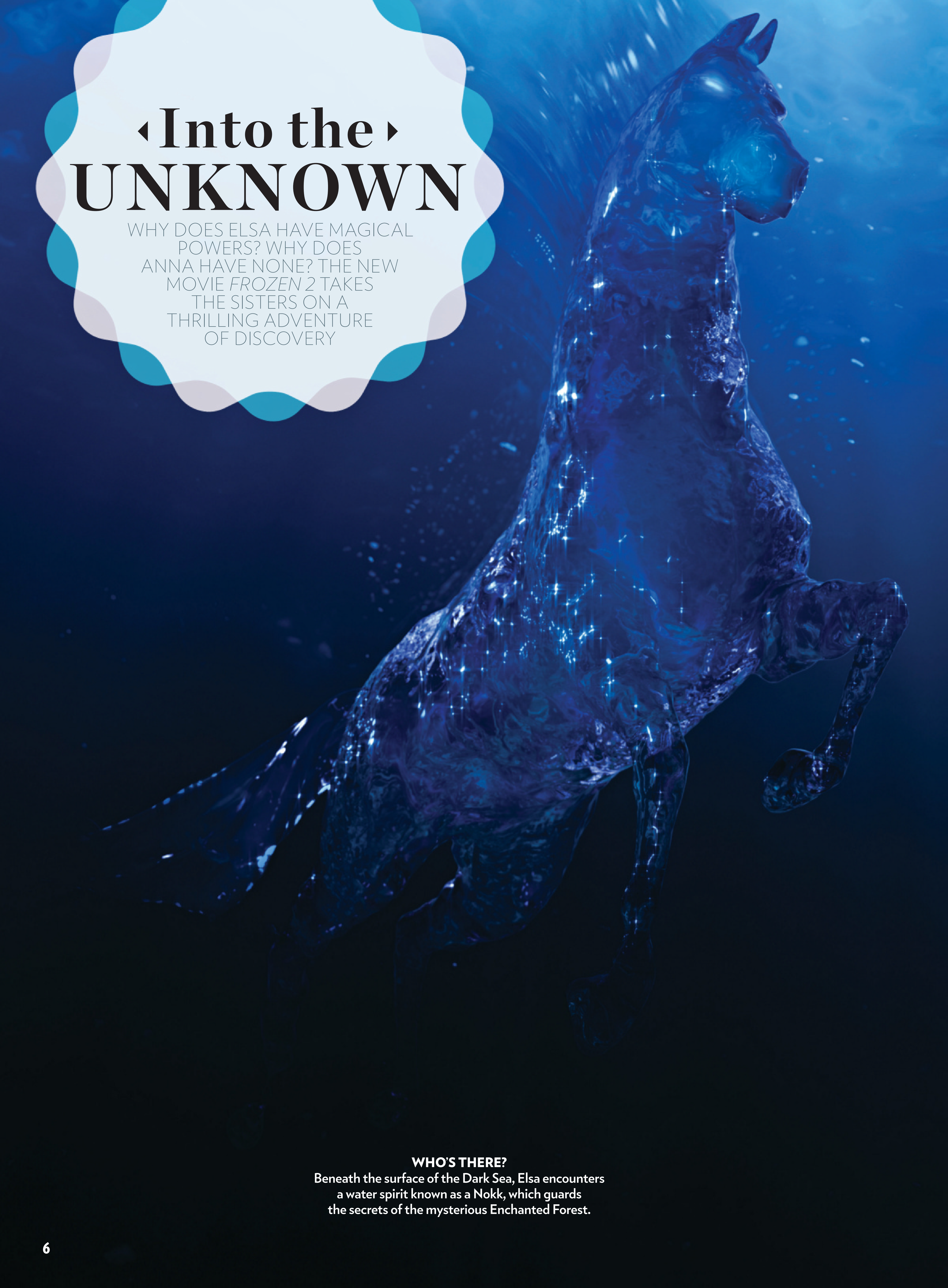
A WHOLE NEW WORLD… Elsa looks out at the Enchanted Forest in this early piece of Disney art.

EN 2

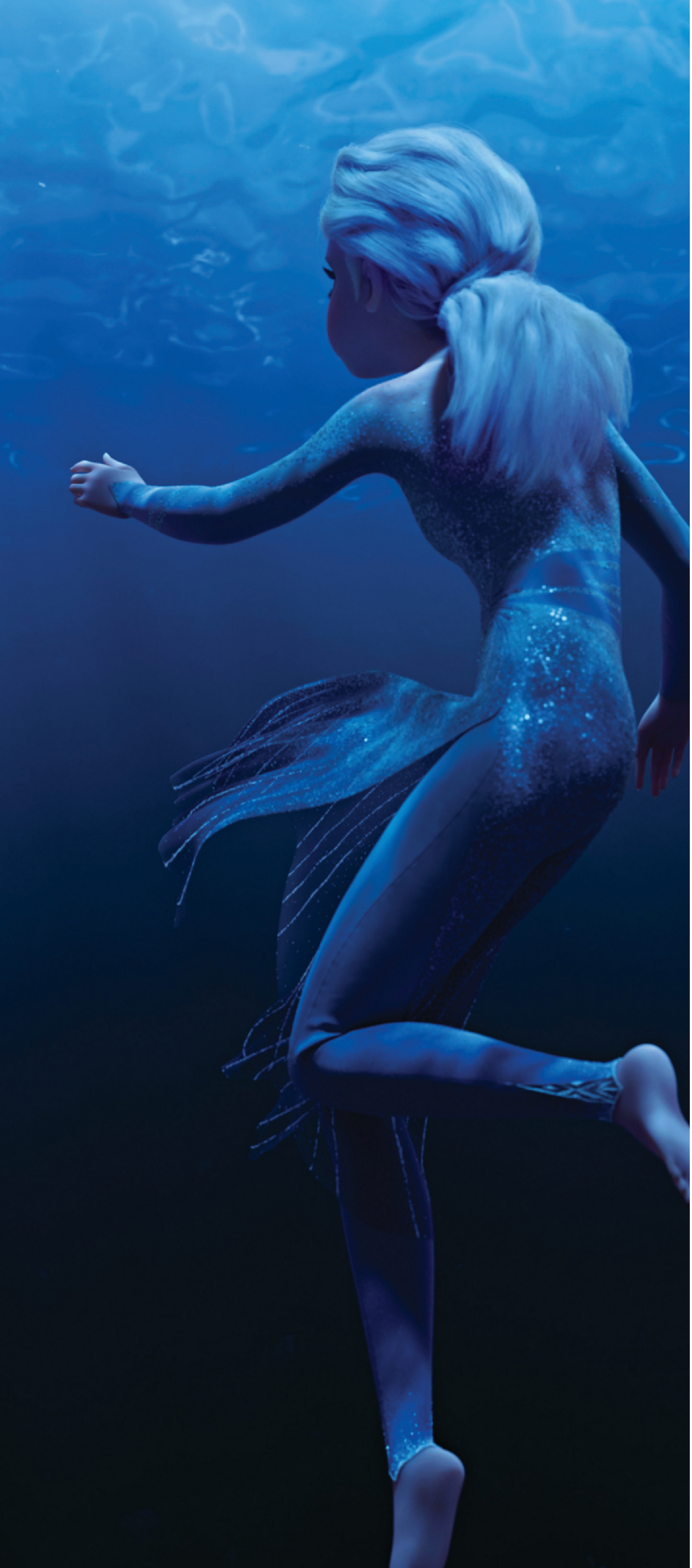
ANTICIPATION? *LET IT GO!* GET A LOOK AT THE NEW MOVIE, A VISIT WITH THE CAST—AND ALL YOU NEED TO KNOW BEFORE GOING BACK TO ARENDELLE

Into the UNKNOWN

WHY DOES ELSA HAVE MAGICAL POWERS? WHY DOES ANNA HAVE NONE? THE NEW MOVIE *FROZEN 2* TAKES THE SISTERS ON A THRILLING ADVENTURE OF DISCOVERY



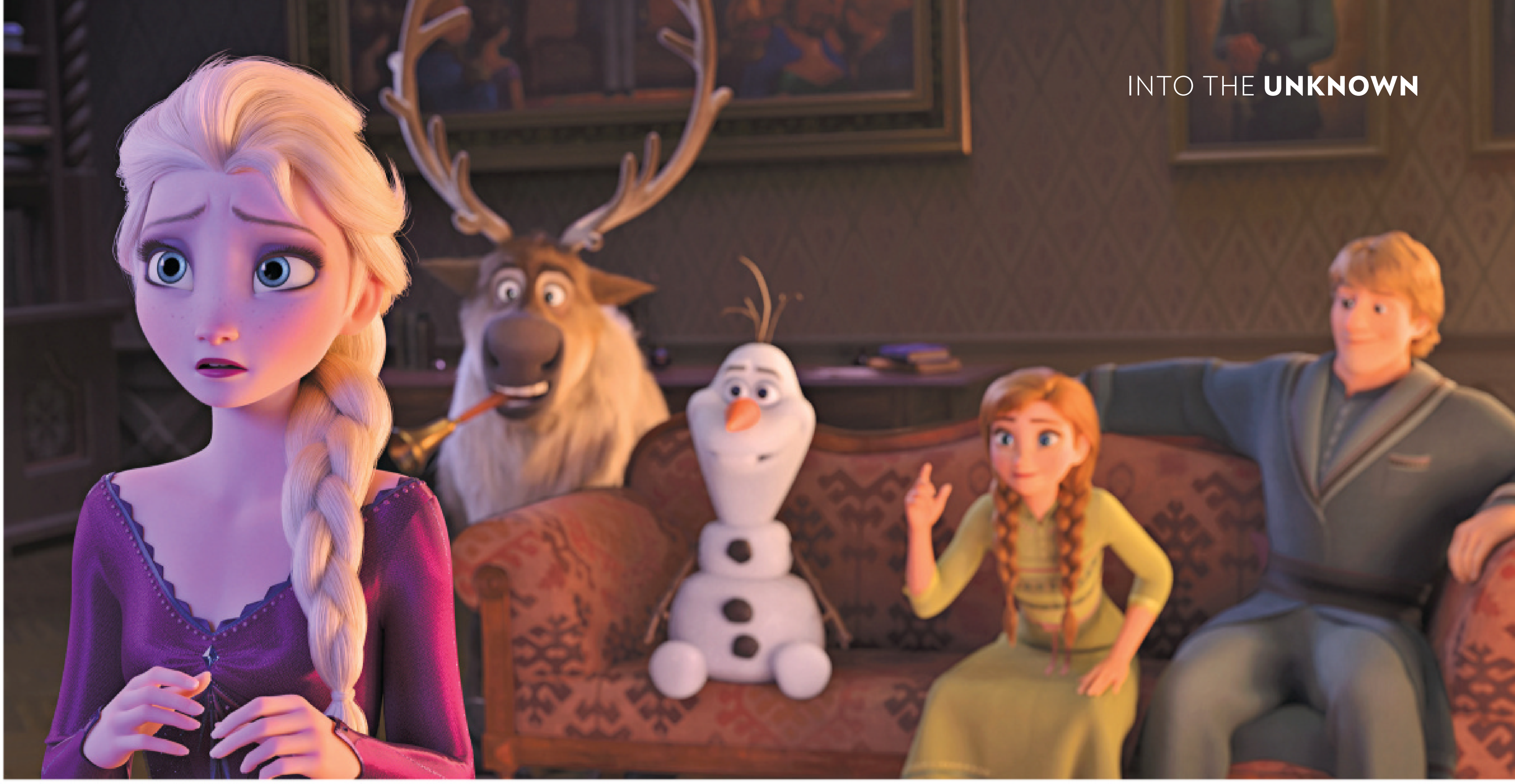
WHO'S THERE?
Beneath the surface of the Dark Sea, Elsa encounters a water spirit known as a Nokk, which guards the secrets of the mysterious Enchanted Forest.

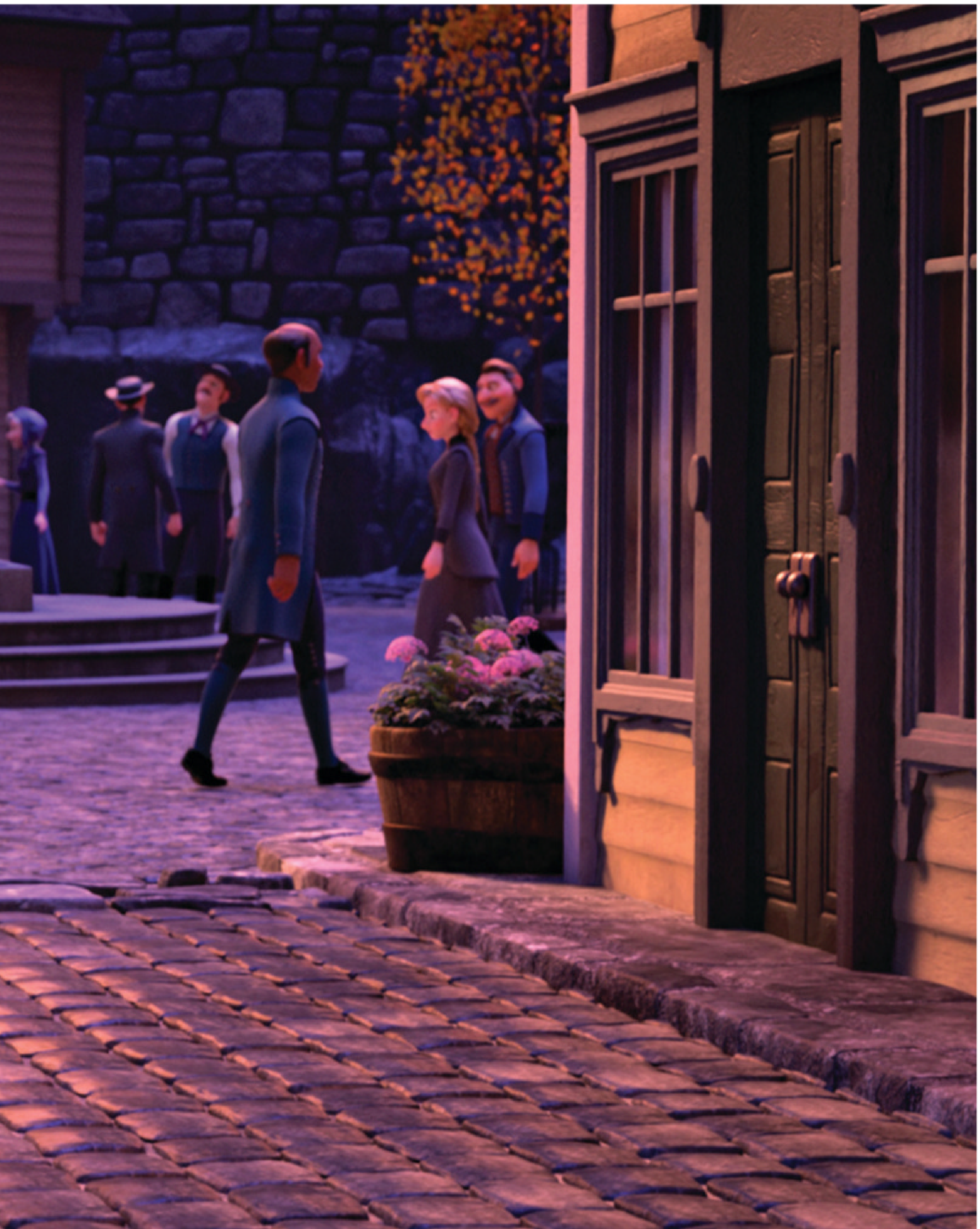


IT IS THREE YEARS since Queen Elsa began ruling Arendelle. She is living contentedly with her sister Anna. Anna is in love with Kristoff, who is also smitten—might marriage be in their future? They are sharing the palace with their snowman pal Olaf and reindeer Sven. But although Elsa is happy that she no longer has to hide who she is—a woman born with inexplicable powers—she still has many questions about herself. One night Elsa hears a voice that lures her on a journey that may lead to the roots of what makes her different. "Elsa," wise troll Grand Pabbie tells her, "you must find the truth. Go north, across the enchanted lands and into the unknown."

The past is in the past? Maybe not. Fans will also get some answers when *Frozen 2* opens Nov. 22. The sequel to the 2013 film is about "being young in the world . . . and how you navigate that," says Jennifer Lee, who directed with Chris Buck and cowrote with Allison Schroder.

This time Elsa and friends travel to an enchanted forest. There they encounter Yelana, leader of the Northuldra tribe; Honeymaren, a free spirit who wants to bring peace to her home; her brother Ryder, who longs to roam beyond the forest's misty barrier; and Lt. Destin Mattias of the Arendelle army, trapped for more than 30 years. What happens next? We can't spoil the movie! But if the first *Frozen* was dressed up in snow and ice, expect fire, earth, water and wind in this autumnal adventure. And you can bet that no matter what obstacles she may face, this time Elsa knows from the start she has love on her side.

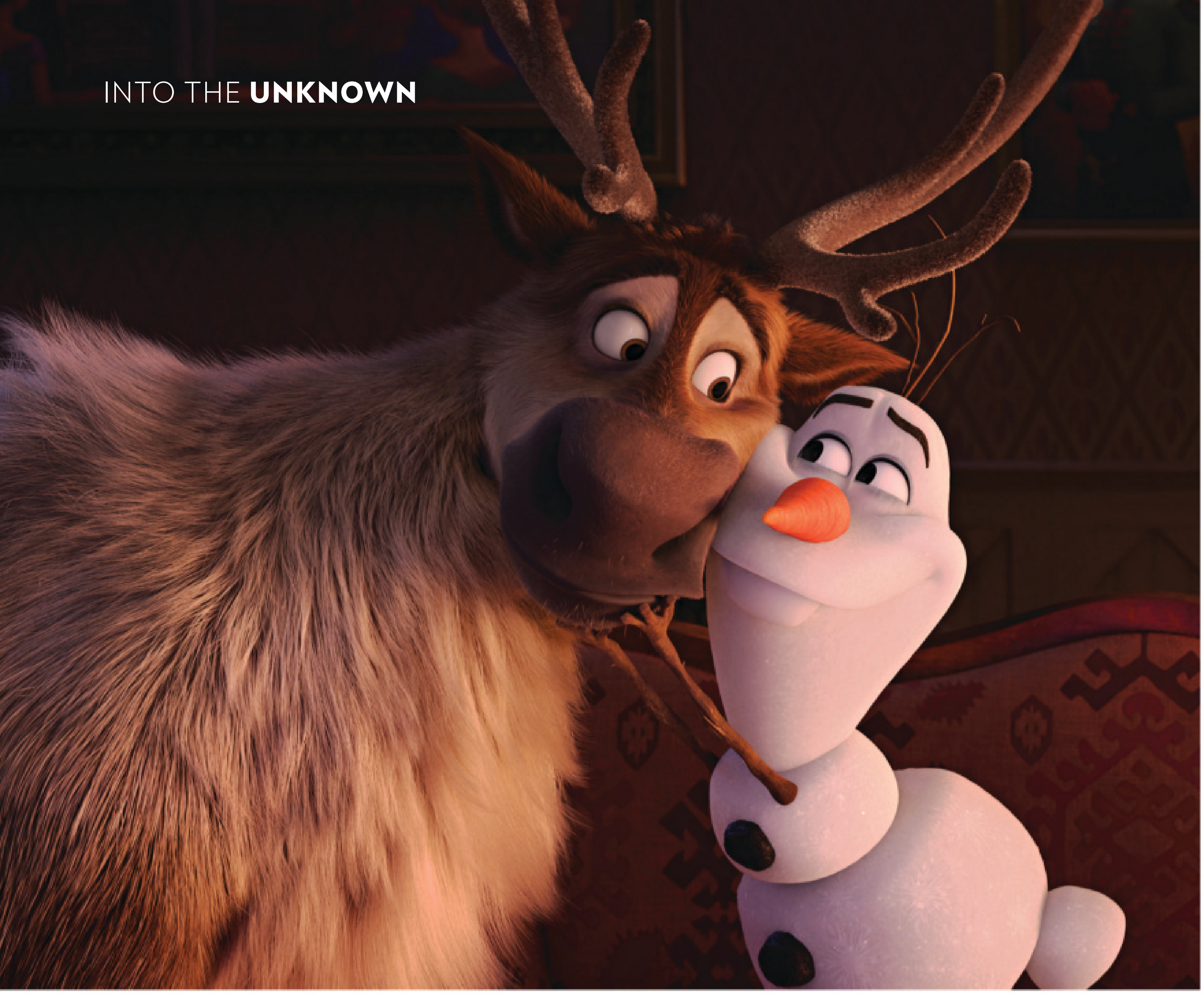


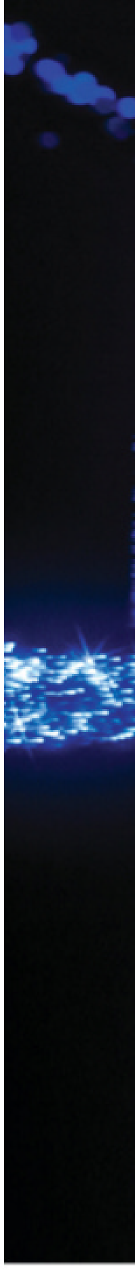


A LONG TIME AGO . . .
Above left: Young Elsa and Anna listen as their father, the good King Agnarr (voiced by actor Alfred Molina), tells them a story about the forest.

FAMILY GAME NIGHT
Above: The gang plays charades. But during the game Elsa is alarmed when she alone hears a voice calling to her. Kristoff, meanwhile, begins thinking about the perfect time to propose to Anna.

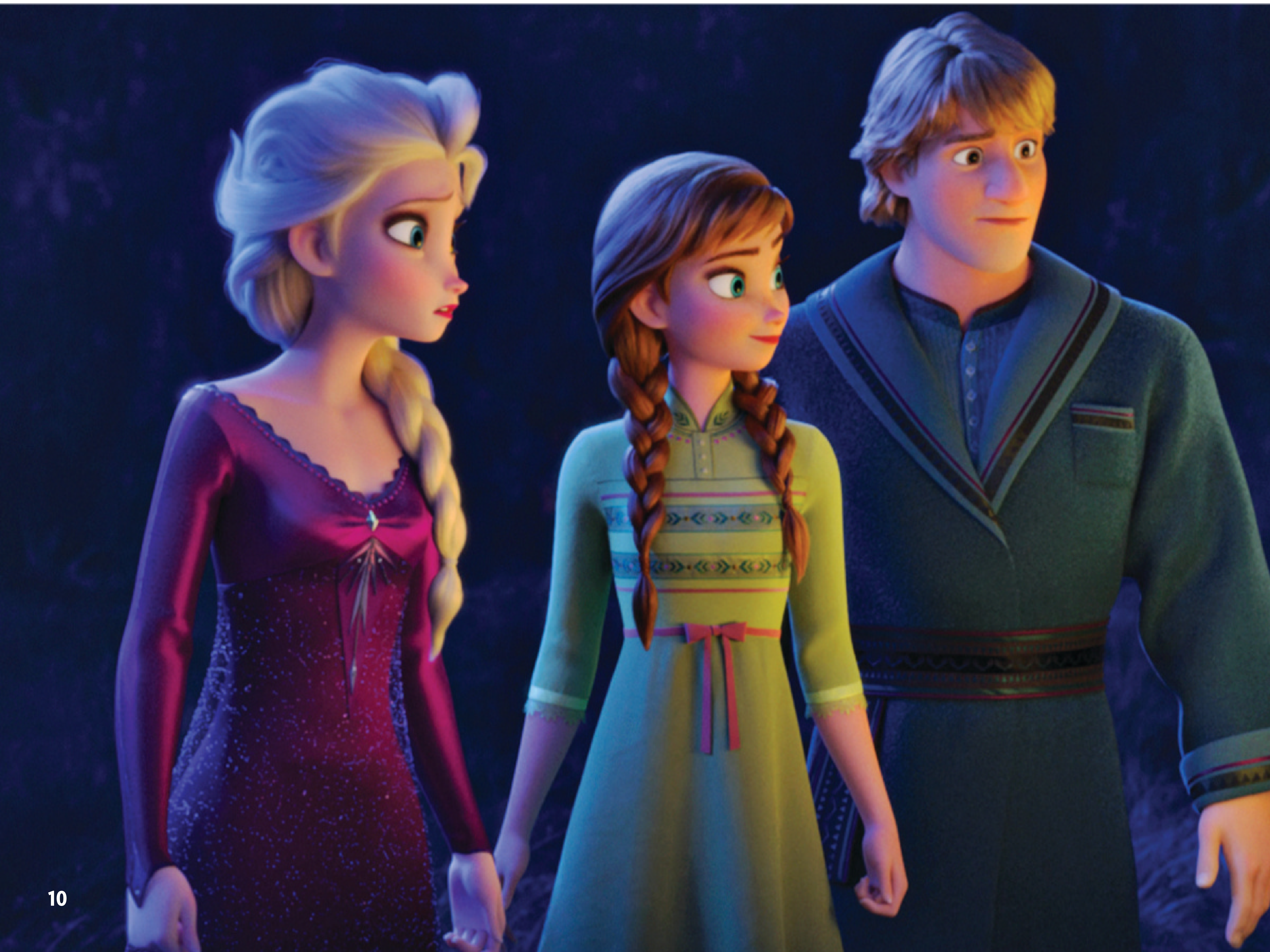
CALM AND CHEER IN TOWN
Left: Anna and Olaf out in Arendelle, where Elsa is ruling over the peaceful kingdom.



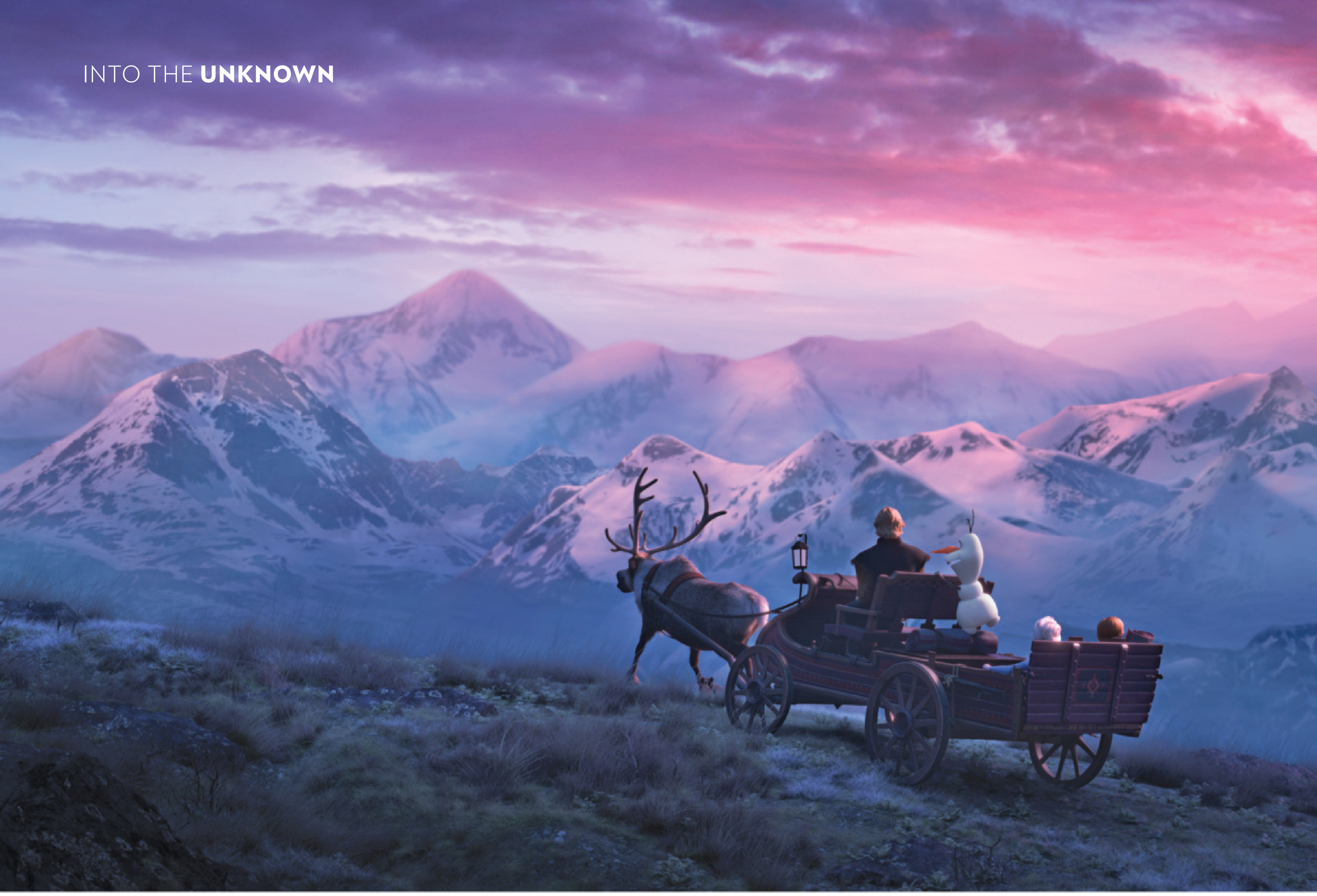


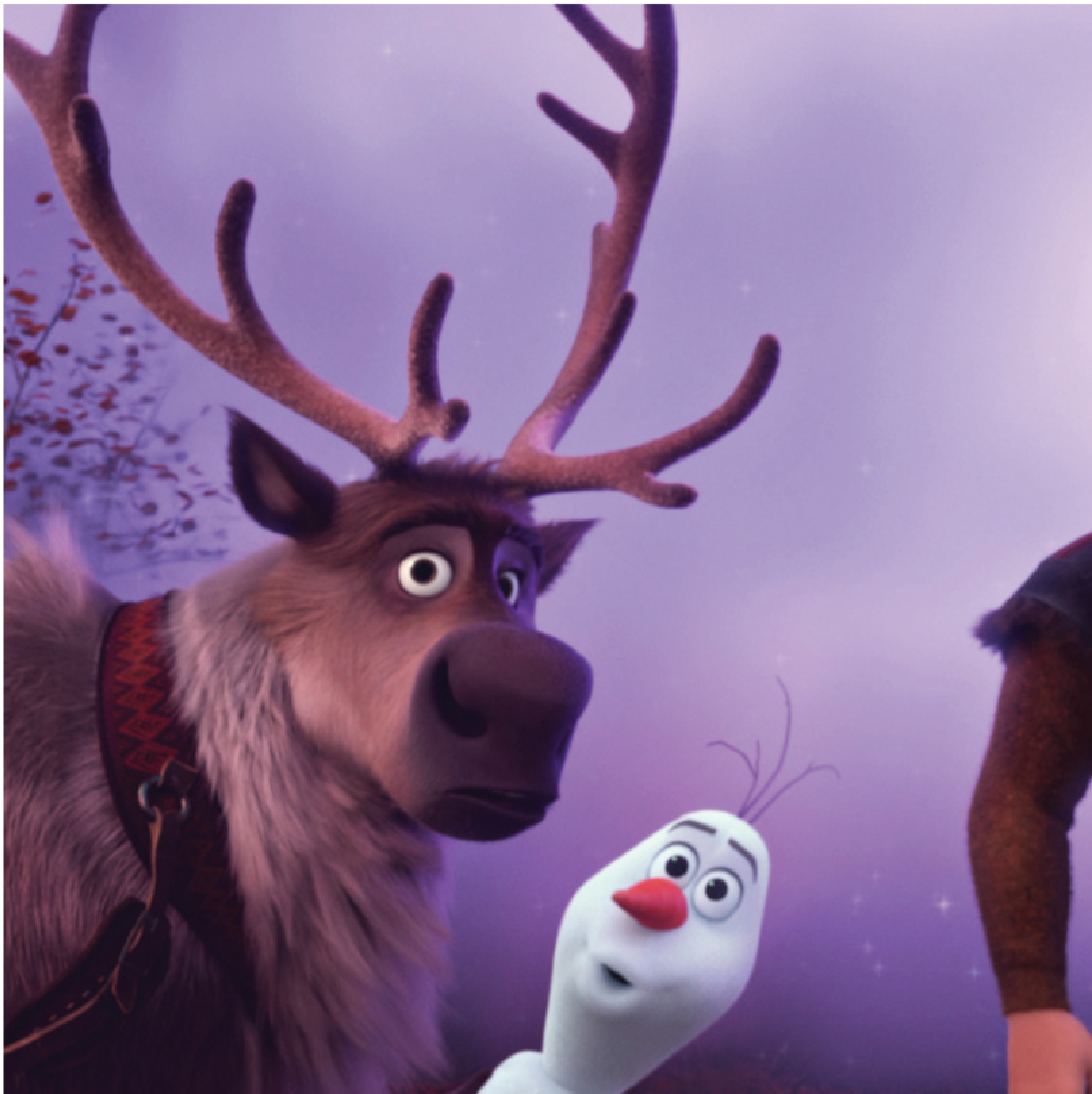
SIDE BY SIDE
Left: Reindeer Sven and snowman Olaf are ready to help their human friends as they embark on a new adventure.

TROUBLING NEWS
Below: After the people of Arendelle are forced to flee their homes in the face of wind and earthquakes, Grand Pabbie reveals to Elsa, Anna and Kristoff that Elsa's powers have awoken an ancient magic. Right: She uses magic to see the way ahead.



COOL FACT:
SUPERNATURAL TROLLS APPEAR IN WORKS OF SCANDINAVIAN MYTHOLOGY AS EARLY AS THE 13TH CENTURY

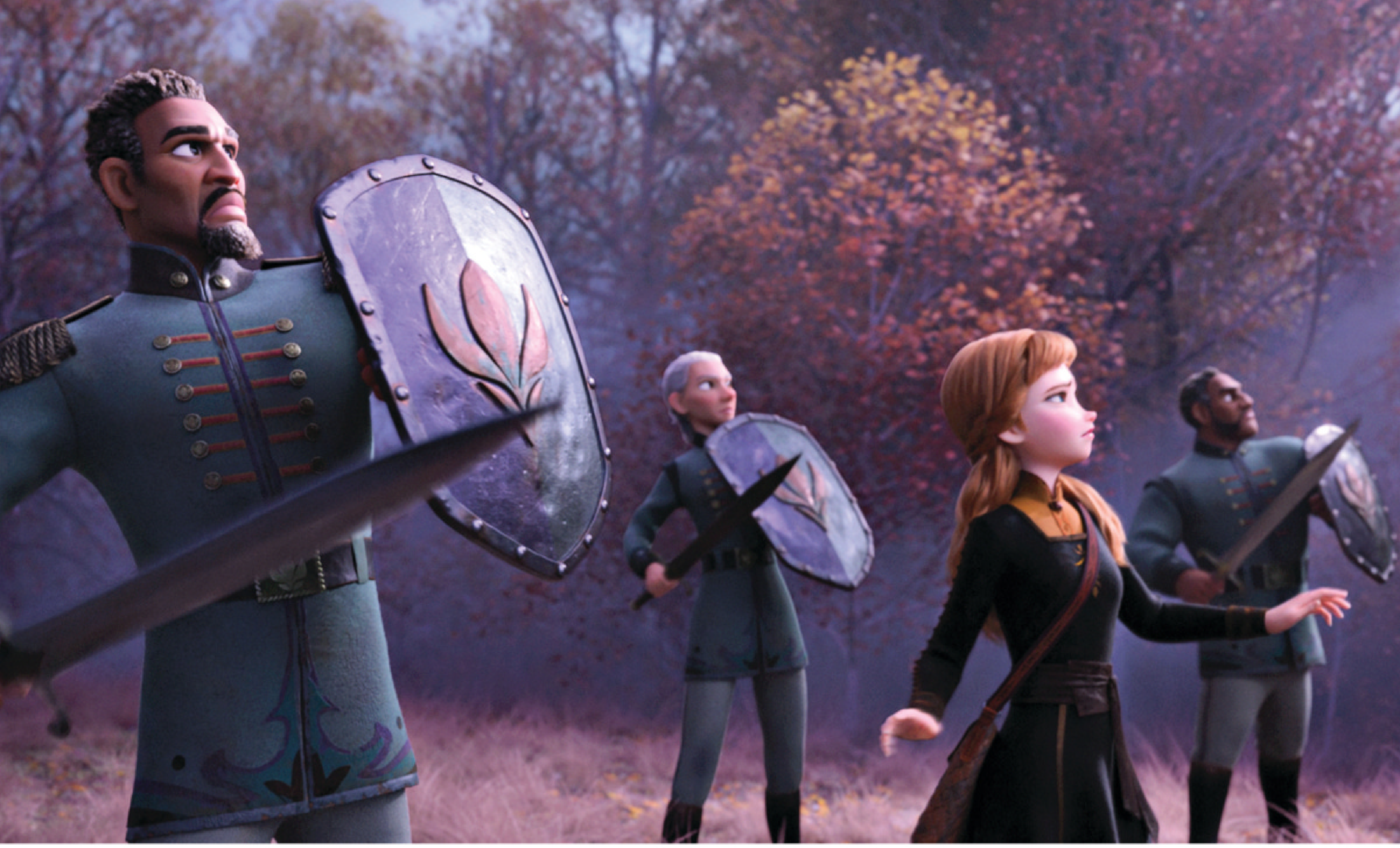


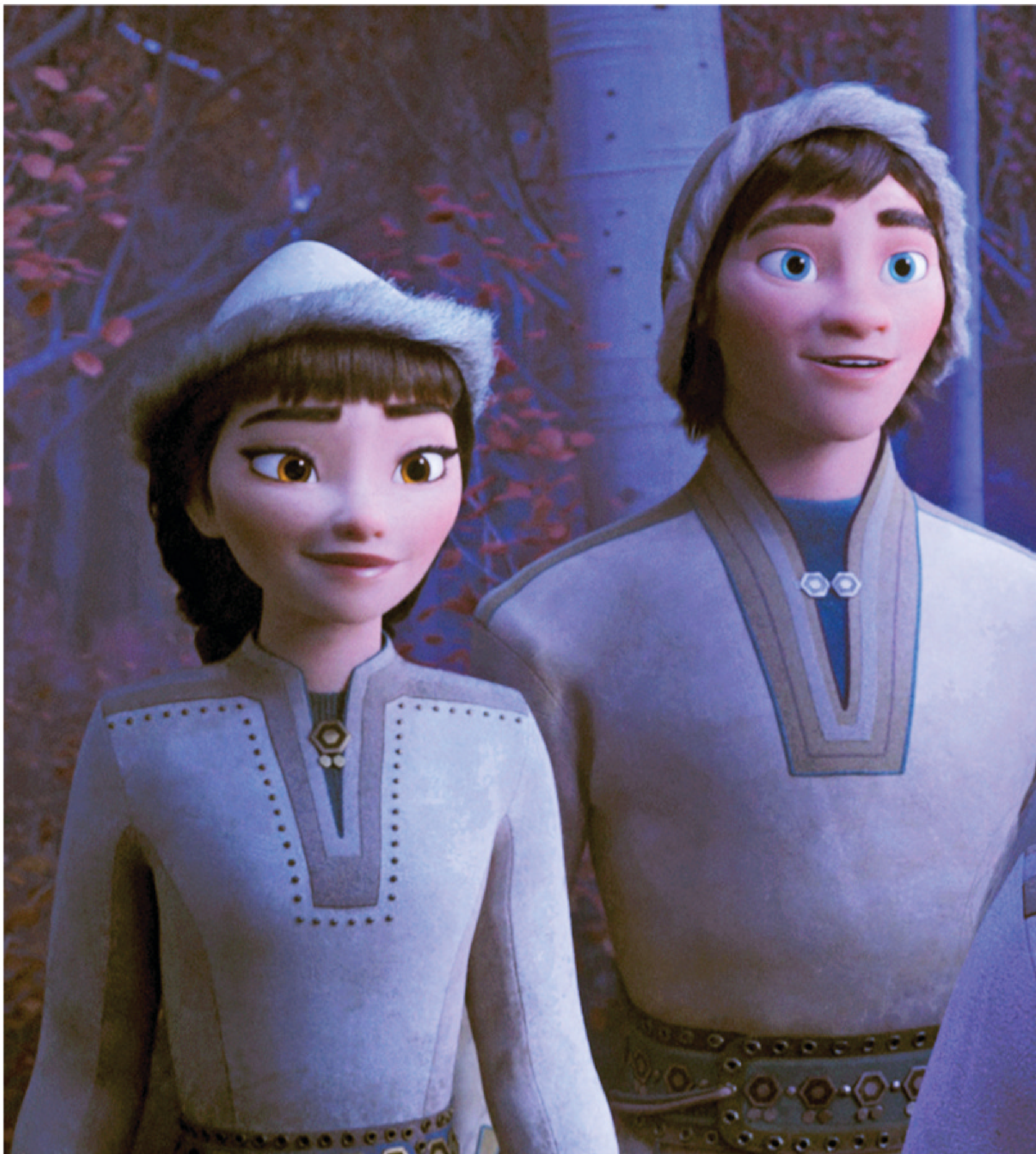


ROAD TRIP!
Above: The whole gang—Elsa, Anna, Olaf, Kristoff and Sven—set off together to help Elsa confront parts of her past that might threaten Arendelle now.

ENTERING THE MIST
Right: A veil of fog hangs all around the forest, but it parts to allow Elsa and the others to enter and roam among the towering trees. The friends have no idea the mysteries they will discover inside!

DANGER AHEAD!
Elsa deploys her powers in the Enchanted Forest.

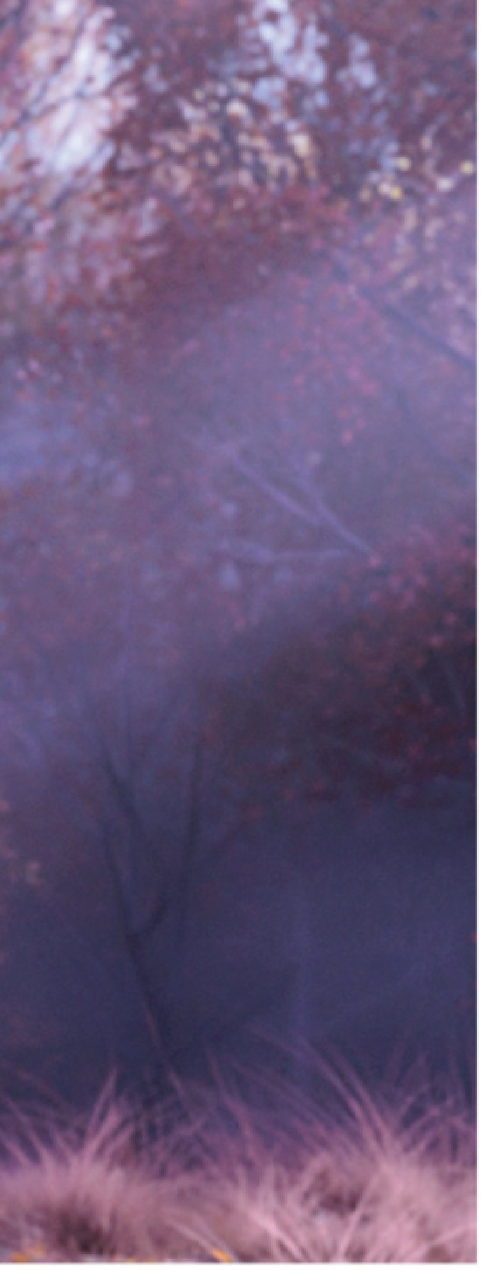


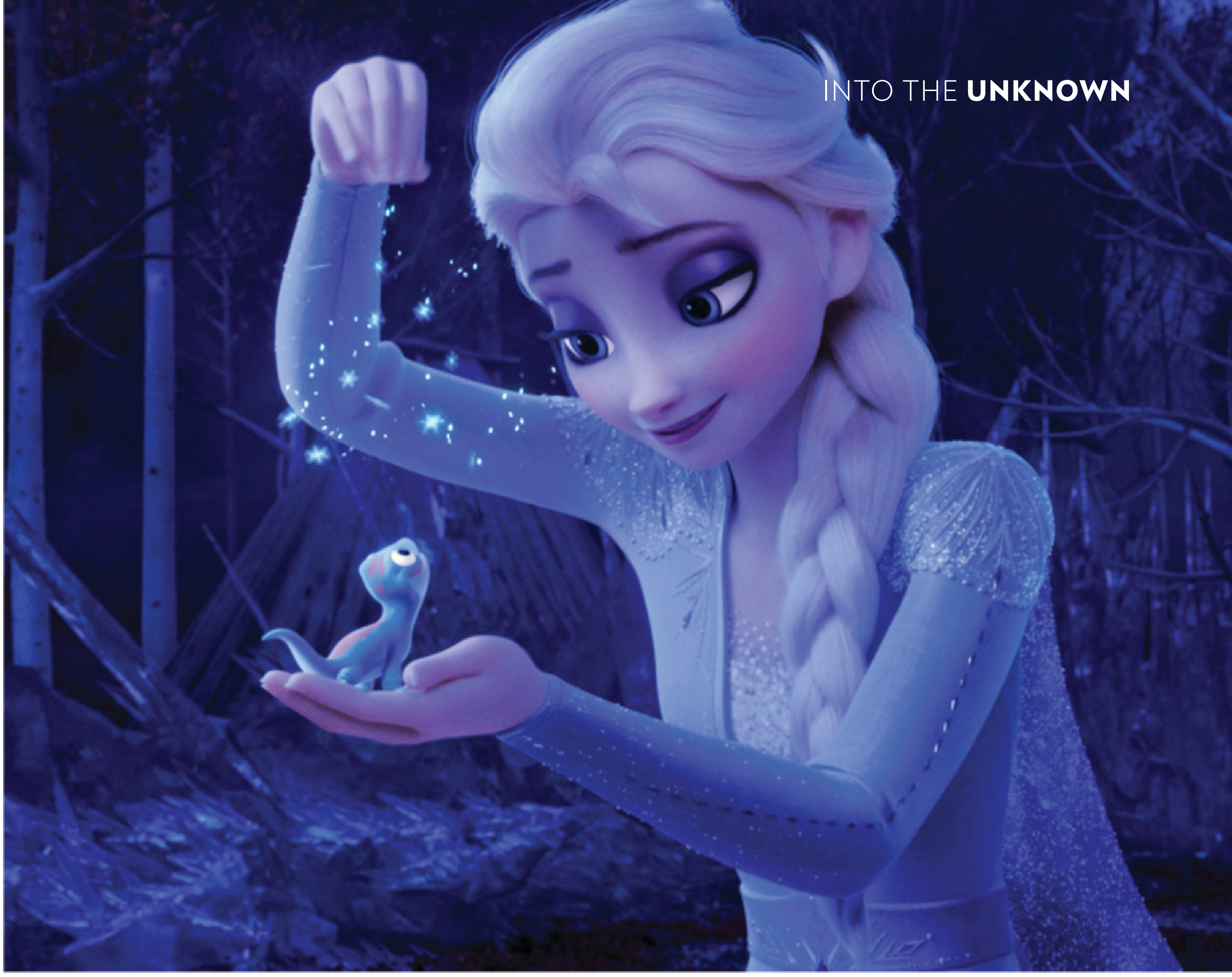


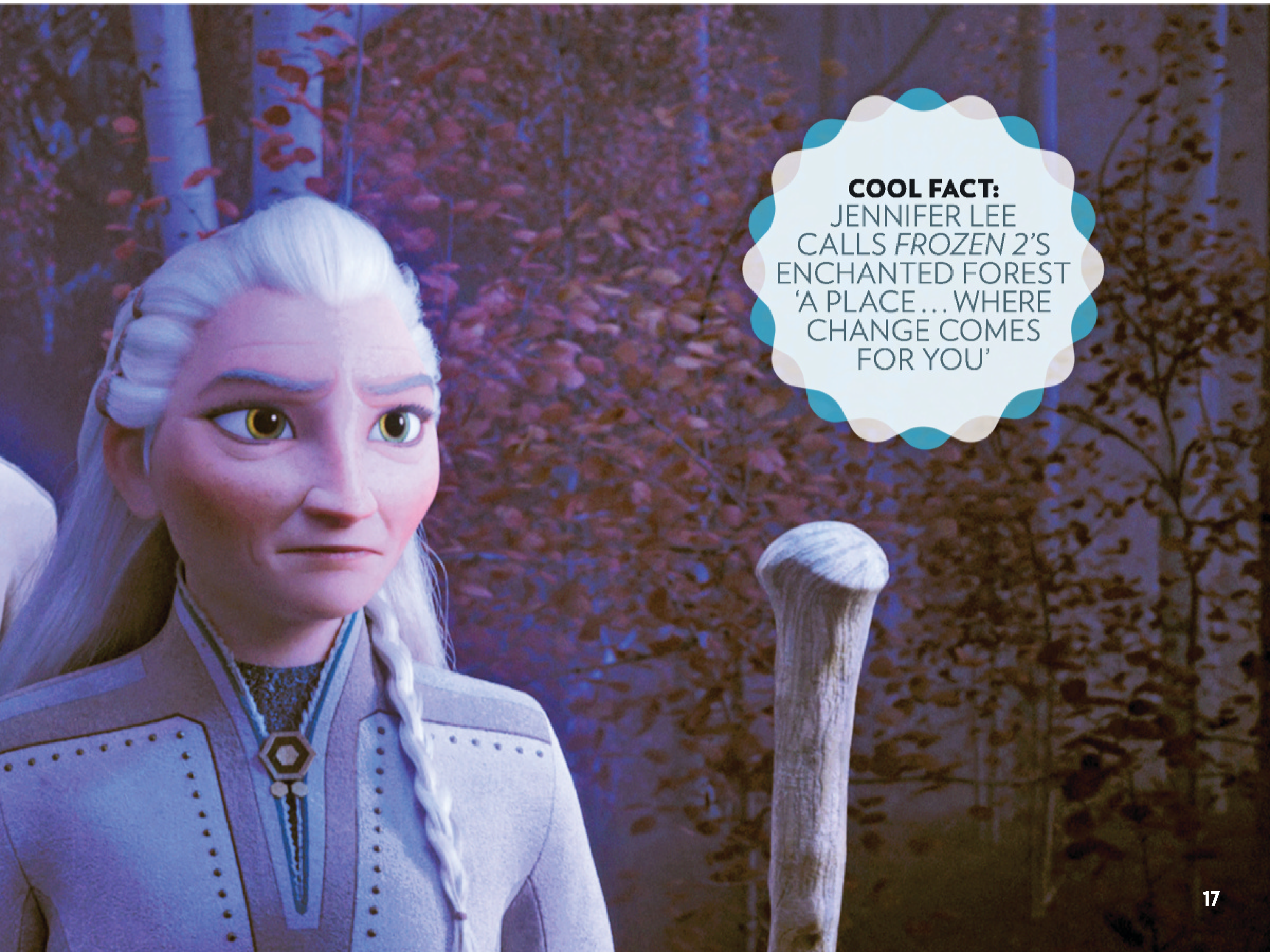
SOLDIERING ON
Above: Lt. Mattias (Sterling K. Brown) and his soldiers have been trapped inside the forest for 30 years, but Mattias has always remained loyal to Arendelle. Anna is surprised to meet the troops—and even more so when they must prepare to battle enormous Earth Giants.

CUTE AND CUDDLY
Above right: Not all the creatures of the forest are scary—tiny salamander Bruni loves the cool snowflake treats Elsa creates.

FOREST DWELLERS
Right: Members of the Northuldra tribe Honeymaren (Rachel Matthews), her brother Ryder (Jason Ritter) and their leader Yelana (Martha Plimpton). In their own ways, they all want peace and freedom.







COOL FACT: JENNIFER LEE CALLS *FROZEN 2*'S ENCHANTED FOREST 'A PLACE…WHERE CHANGE COMES FOR YOU'

Meet the CAST

WHEN THE HEROES OF *FROZEN 2* TALK, SING, SIGH, LAUGH, GASP OR GRUNT, IT'S THESE VOICES YOU HEAR. NOW THE STARS SHARE SECRETS FROM BEHIND THE MIC

PHOTOGRAPHS BY
JENNY GAGE + TOM BETTERTON

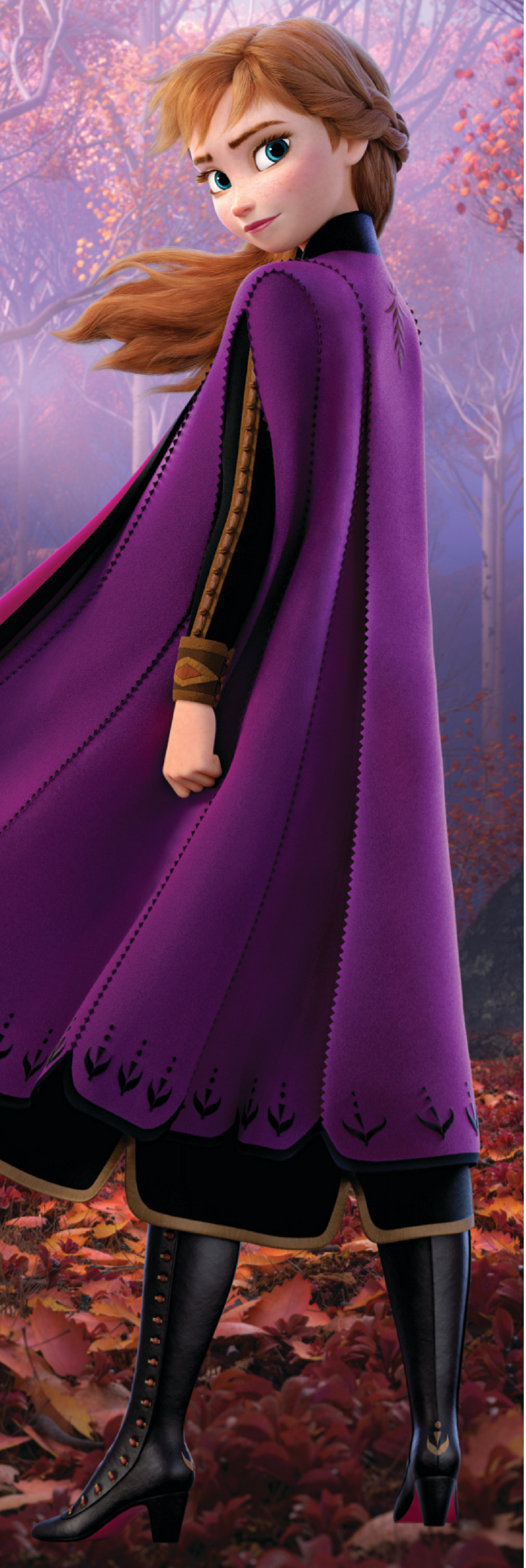
TEAM *FROZEN 2*

From left: Idina Menzel, Sterling K. Brown, Evan Rachel Wood, Josh Gad, Kristen Bell and Jonathan Groff. "Everyone recorded [their roles] separately," says Bell. "The most fun we have is when we get to perform together." They did just that on Aug. 24, 2019, the day this photo was taken.

Kristen Bell
as
ANNA

AS HARDWORKING AS HER CHARACTER, SHE STARTED ON BROADWAY RIGHT FROM COLLEGE, HAS HAD HIT TV SHOWS AND NOW USES HER PRINCESS CONNECTION AS A MOM

CAPED CRUSADER
"Anna believes in everyone around her with her heart," Bell says. In *Frozen 2* "we learn what hurdles she can overcome and what she'll do if she doesn't have a safety net."



“Would Elsa treat Anna that way?” That’s a question actress Kristen Bell sometimes asks her daughters when they are not being kind to each other. When she made the first movie, Bell wasn’t a mom yet so could not have known that someday its heroines would be helpful in parenting. But now that her girls are ages 6 and 4, “they’re more likely to snap out of being mean” when the lesson comes through “characters they know and love and respect.” She’s back as the voice of Anna, who is “faced with a lot of things she’s never experienced before,” says Bell. Like what? “That’s about all I can say!”

Did you get to help shape what happens to Anna?
Yeah. Before the script was written, [codirector] Jen Lee asked me a ton of questions, mainly what I thought we should explore in Anna’s character.
What were you interested in seeing her do next?
I wanted to explore what Anna’s place was in the world—she knew what her place was in Arendelle. We know what kind of girl she is. She’s spunky and optimistic. But how does she grow into an adult and gain a sense of self esteem?
What do you love about the direction she goes in?
In this film I love Anna’s continuous commitment to stand by her family.
You’re so connected to Anna now. But tell me how you first decided to do *Frozen*?
When I was younger, I loved Disney animation. [But] when I was asked to be in *Frozen,* the first script I read, which wasn’t written by Jen Lee, I didn’t love it. Because Anna wasn’t the person I wanted her to be. I sat down with [codirector] Chris Buck, and when Jen Lee came on, I explained that the reason that I wanted to do this role so badly is I wanted to see the Disney princess that I needed when I was 10 years old. Someone who was clumsy and talks too much and very

COOL FACT: KRISTEN BELL STUDIED OPERA FROM AGE 12—THE FIRST PIECES SHE LEARNED TO SING WERE ALL IN ITALIAN!

ANNA COMES TO LIFE

Bell recorded her lines as Anna with the film's directors instead of other actors: "They know exactly what they need. I'll say, 'Do I need to be angrier here? Or more compassionate?' They can even tell us how many feet we are away from the character we're talking to."

optimistic, but believed in people and made a ton of mistakes and learned from them. They were open to that, and it ended up defining her. It was a major part of her relationship with Elsa and helped lead us to this ending about familial love.

Did your daughters have suggestions too?

No, they didn't give me an input on the new film, but they do know the entire plotline and all the songs. It's interesting: When they first saw *Frozen,* they liked it but didn't love it. I find that so funny—it's in your DNA to reject your parents! So they like it very much, and they do sometimes dress as the characters, but I think that's also because it's culturally a phenomenon. They both love Elsa.

Did seeing their relationship as sisters inspire anything in the Elsa-Anna relationship?

Not really because my girls weren't born when we were making the first one. Anything that I use for Anna stems from my own experience. But some of the moments in the second film were thought out because I wanted those moments for my daughters to see. Like a mini love letter to my girls that I wanted to happen in a Disney movie so that they could use it as a life lesson.

What's it like recording your part by yourself?

I rely on the directors to shape my performance so they can match whoever is in the scene with me. The other thing we rely on is this thing called an action bar, which looks like a hurdle from the Olympics. It sits in front of my microphone. When you have to jump, or fall off a cliff, or kick someone, you can kick it, pull on it, push against the action bar to get all the grunts. It's incredibly valuable.

You started performing young in local theater. How did you know what you loved to do?

I trained to sing operatically when I was, I don't know, 12 maybe. I loved singing. As homework one day my voice coach gave me the song called "Green Finch and Linnet Bird" from *Sweeney Todd.* I was fascinated with the story it told about this girl who felt safe in her bedroom and couldn't go outside, but she wasn't going to lose hope. I became addicted to musical theater. I did it because I loved it—also because I was not coordinated enough to play sports.

What would you tell kids who might also want to become actors and singers?

I would say the first step is to recognize why you're doing it. You should have the same feeling of happiness and satisfaction doing it alone in your bedroom as you do on a stage with 3,000 people. And that's how you know it's for you.

VERONICA MARS
Her 2004-07 TV series won such a devoted following that Bell's teen detective was brought back in 2014 for a feature film and an extra season in 2019.

THE GOOD PLACE
Bell was nominated for a Golden Globe for her role on this TV comedy about the afterlife costarring Maya Rudolph and Ted Danson.

TOP BANANA
Bell went to her first audition at age 11 and was cast as both a tree and a banana (as seen below) in a Detroit community theater production of *Raggedy Ann & Andy*.

Back in Time!

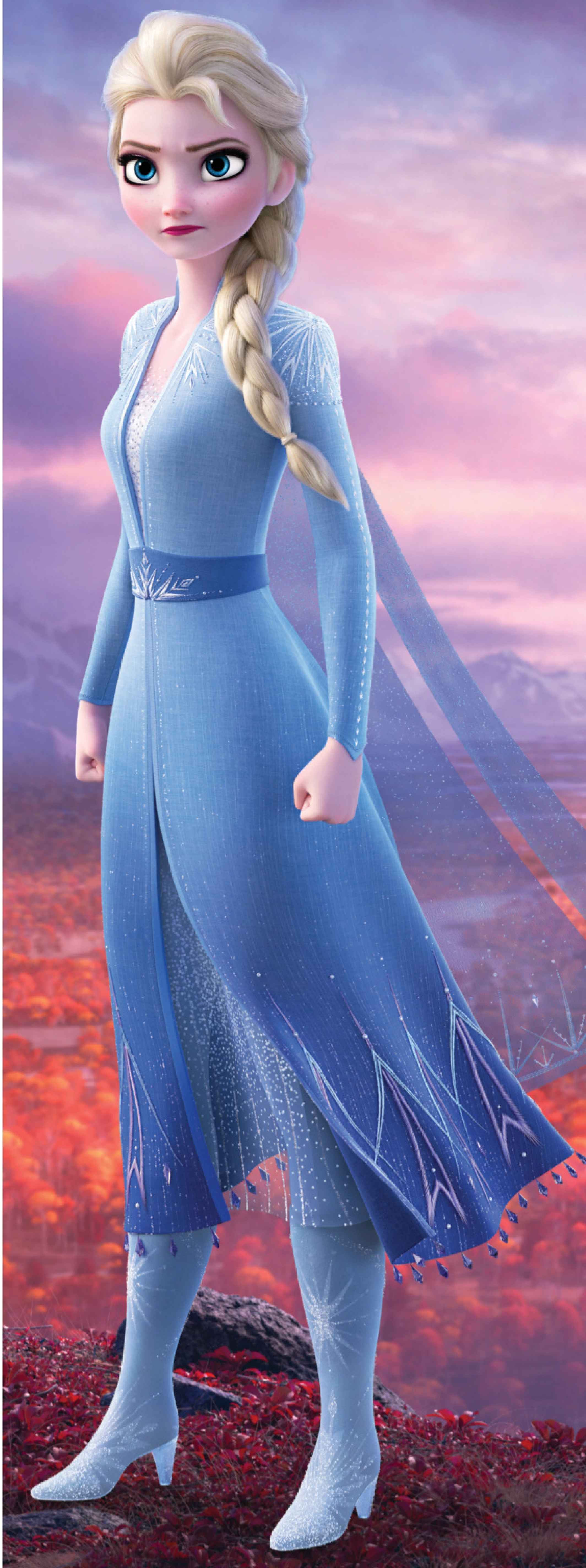
The first to play the green heroine Elphaba in *Wicked,* Idina Menzel was already a Broadway star when *Frozen* came along. But since giving her big voice to Elsa, she's started to see a lot of that blue gown in the audience of her concerts, on little girls and grown-ups too. "I love to see a drag queen next to a 5-year-old, the two in new dresses, extra large and extra small," she says. "I get a kick out of that." Returning in *Frozen 2* is "exciting," Menzel says. "There's so much adventure, and girls get to kick butt."

How is Elsa different in this film?
Elsa is not as apologetic and not as solemn. She is much more confident in who she is, and she's joyful to be with her family. She's celebrating her life.

"Let It Go" is a tough song to sing. Did you ask the composers to go easier on you this time?
It's one of the great gifts in my career, to sit at a piano with composers that write a song with me in mind. It's a compliment if they write a rangy melody, because they feel I can handle it. I'm not going to tell them not to. I just have to do my homework.

Your son Walker is 10. Is he a *Frozen* fan?
Honestly he does not care about *Frozen*! When he was in kindergarten and wanted a couple of cool crayons from a girl, he was like, "Hey, my mom's in *Frozen.* I could get you an autograph." But other than that, he tells me to shut up in the car. I'm not allowed to sing. But I will bring him to this screening [of *Frozen 2*], and he'll love it. It's like a superhero movie.

You end your concerts with "Let It Go." Do you get tired of it?
I don't get sick of singing it. It's a reminder of how lucky I am that I am in this film. And it's a reminder that, as a woman in her 40s,



Idina Menzel
as
ELSA

AS THE CONFIDENT RULER WHO'S READY TO 'KICK BUTT' FOR ARENDELLE, MENZEL PLAYS A DISNEY QUEEN EVEN HER SUPERHERO-LOVING SON WILL FIND COOL

QUEEN MAKERS Menzel met with animators to help them put Elsa into motion. "They wanted to understand how I move and how I breathe when I'm singing."

A STAR IS BORN
Menzel was Broadway's first Elphaba in *Wicked* from 2003 to 2005 and inspired audiences with her soaring signature tune "Defying Gravity."

if you're a role model for young girls or young boys, you need to practice what you preach. On those days when I don't want to get out of bed, it reminds me how to find that thing inside that makes me feel special.

Did you have any goose-bump moments recording the music for this film?

I never get goose bumps listening to myself, but I did when I went into the studio with my son after I'd already recorded my own vocals. We got to sit and watch the animation on a screen, and my voice was up there as an 85-piece orchestra played. That big downbeat of everybody playing together gave me goose bumps like I was a little girl seeing a Broadway show for the first time.

What's been your favorite *Frozen*-fan moment?

There's so many. My favorite viral video was a father and his little son dancing around their kitchen in Elsa dresses, and the father being completely supportive of the son wanting to dress up like Elsa. They were doing all of the choreography. It's just a sign that there's good in the world.

Elsa stands out from other Disney princesses of the past. What do you love about her?

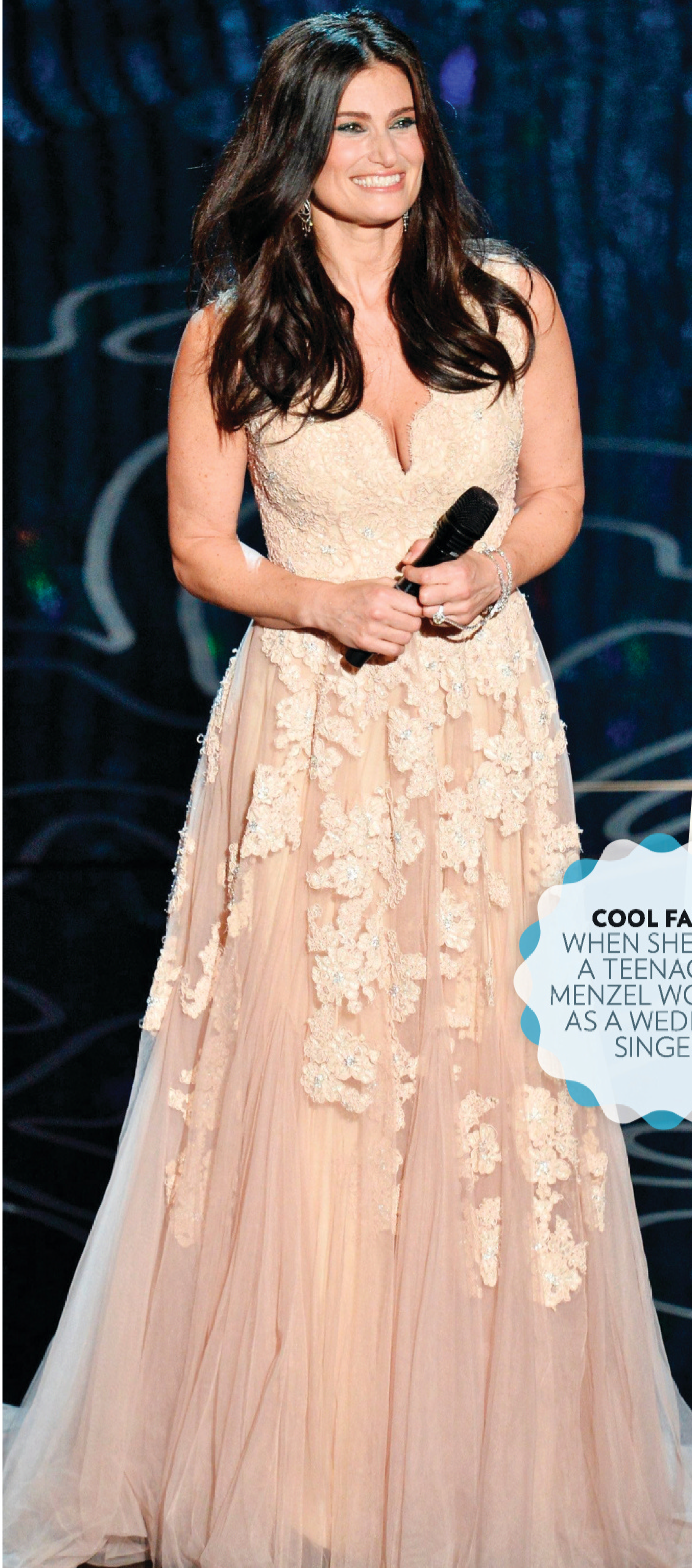
In *Frozen* the unconditional love between two sisters wins out over any kind of romantic love. For Elsa it's never been about finding that kind of love, it's been about rediscovering this bond with her sister and their family, and that's refreshing.

Did you love to perform when you were little?

Yeah. My grandfather died when I was 6, but I have very specific memories of us telling stories and putting them to music, and him saying, "Ladies and germs"—that's what he would say—"Ladies and germs, please welcome Idina Menzel to the stage." I guess I just knew deep down that I had something to offer. I just always believed in myself. I almost believed in myself more back then than I do now.

What advice would you give to a kid who wants to become a singer or actor?

My parents wouldn't let me work as a kid in the business. They would get me lessons, I could do any school plays or traveling choir, but I had to stay in school. My mom wanted me to have a normal childhood, and I feel like that's important. People shouldn't rush. They should take classes and get great coaches and study. Being a great artist is about understanding the world better.



BIG NIGHT
Left: Menzel sang “Let It Go” live at the Academy Awards in 2014, when it won Best Song.

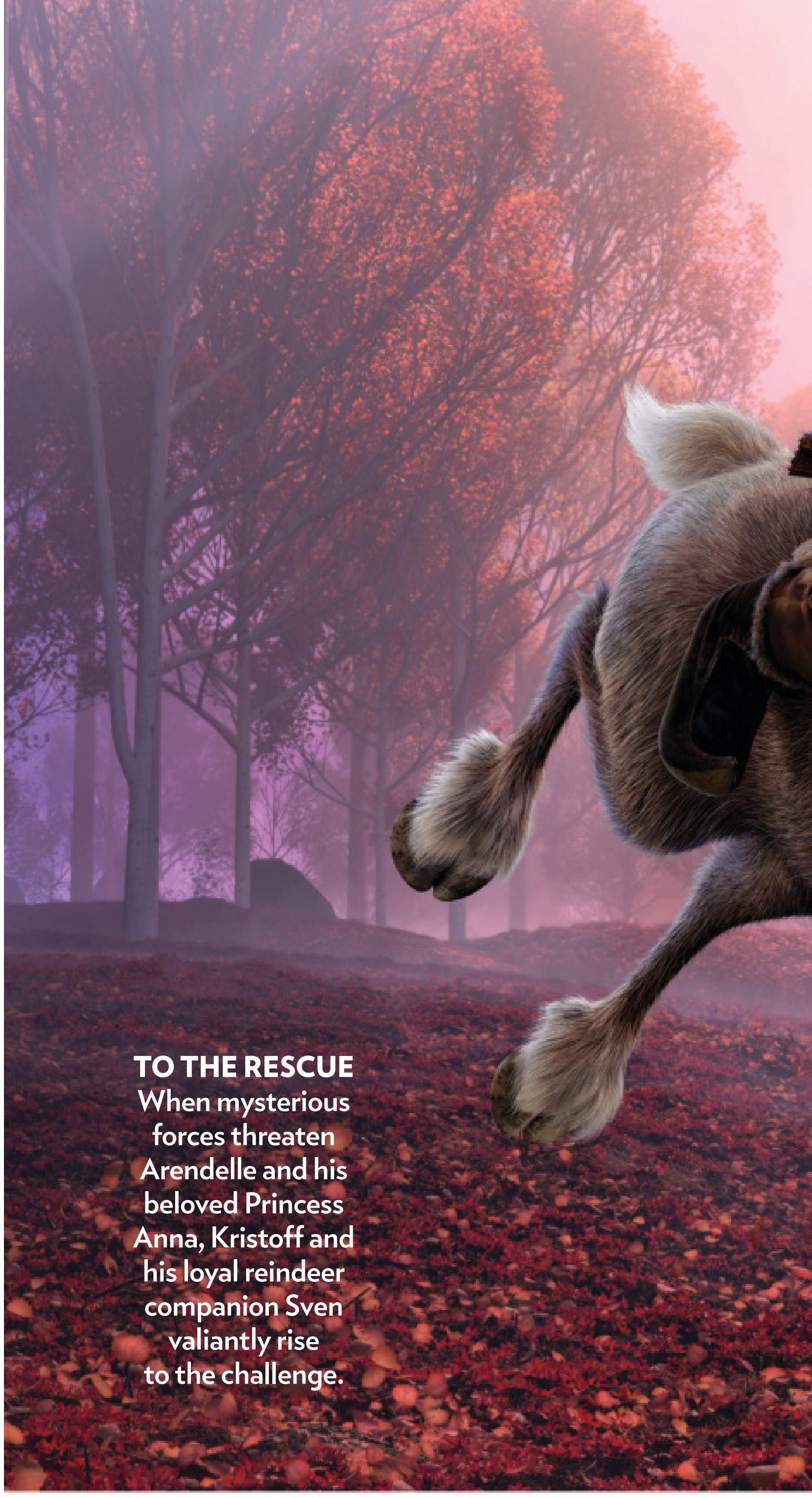
MEMORIES…
When Menzel sang “The Way We Were” in a summer-camp show, “other parents told mine, ‘You’ve got to get her voice lessons. She’s got something.’” Below: as Dorothy in fifth grade and (bottom) in a senior-year talent show.

Back in Time!

COOL FACT:
WHEN SHE WAS A TEENAGER, MENZEL WORKED AS A WEDDING SINGER

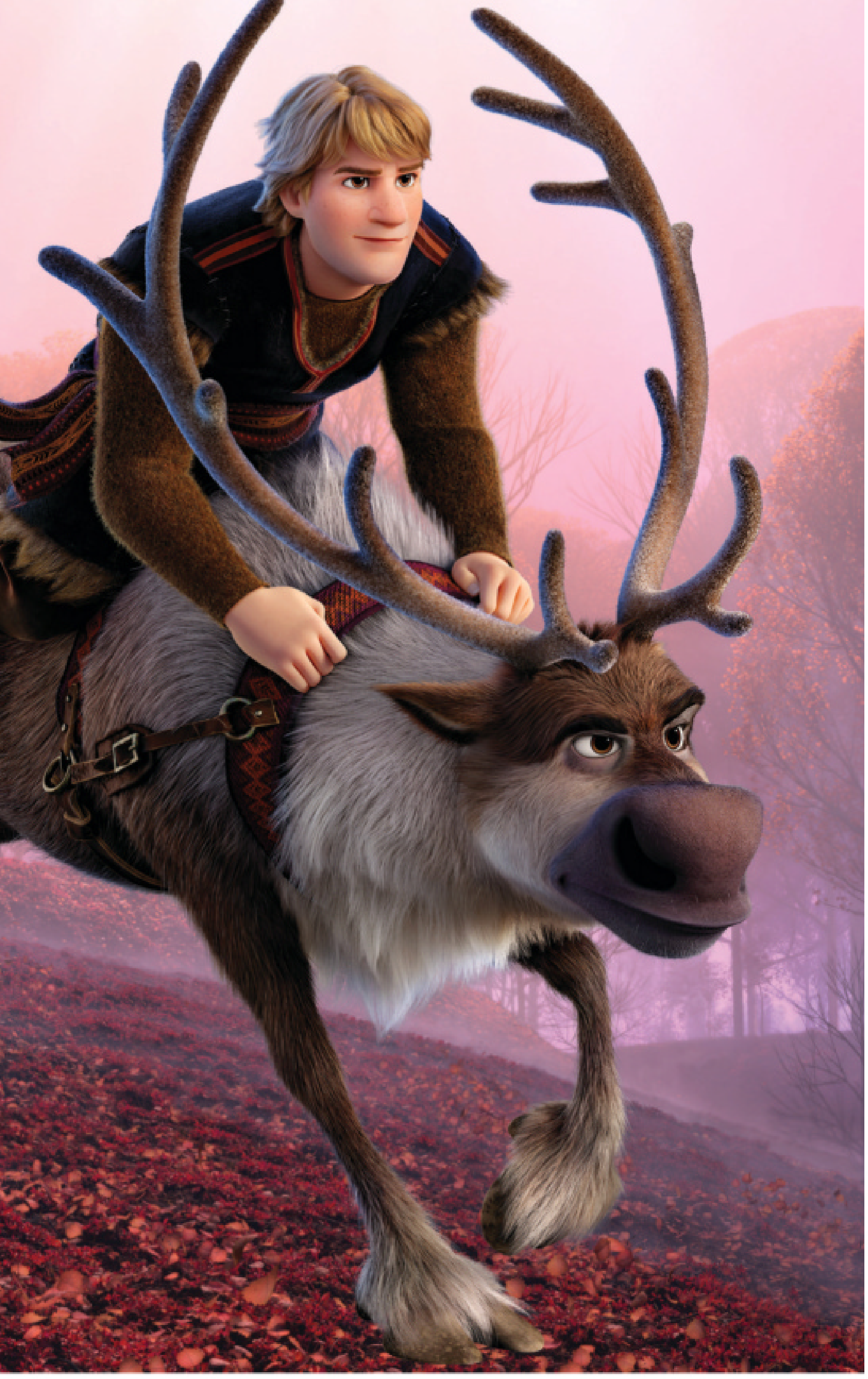
Jonathan Groff
‹ *as* ›
KRISTOFF

THE PENNSYLVANIA-BORN BROADWAY STAR RETURNS TO PLAY THE MOUNTAIN MAN IN LOVE WITH ANNA (AND DEVOTED TO SVEN)



TO THE RESCUE When mysterious forces threaten Arendelle and his beloved Princess Anna, Kristoff and his loyal reindeer companion Sven valiantly rise to the challenge.

“I never see myself as a blond mountain man,” says Jonathan Groff, who plays Kristoff. Still, he might possibly be comfortable riding a reindeer: He grew up in Pennsylvania, where his dad was a horse trainer and his mom a teacher. He preferred singing in the barn. In *Frozen 2* he has a big song, “and it’s spectacular,” says codirector Chris Buck.



ROYAL ROOTS
Groff appeared in the smash-hit musical *Hamilton* in the role of the pompous King George (pictured here). He's currently Off-Broadway in *Little Shop of Horrors.*

Back in Time!

POSTCARD FROM NEVERLAND
At age 6, Jonathan was Peter Pan for the Strasburg, Pa., Halloween Parade. "My wanting to play dress up and have fun started at a very young age."

What's it like to be in an animated movie?
It's funny because as a little kid I would pretend to act out Disney movies alone in my bedroom. I would pretend I was Mary Poppins or Cinderella or Peter Pan. From an acting standpoint, making an animated movie is almost the exact same thing. You're alone in a [recording] booth imagining that you're in a blizzard or that you're running. You have to unlock your imagination the same way you do when you're alone in your bedroom.

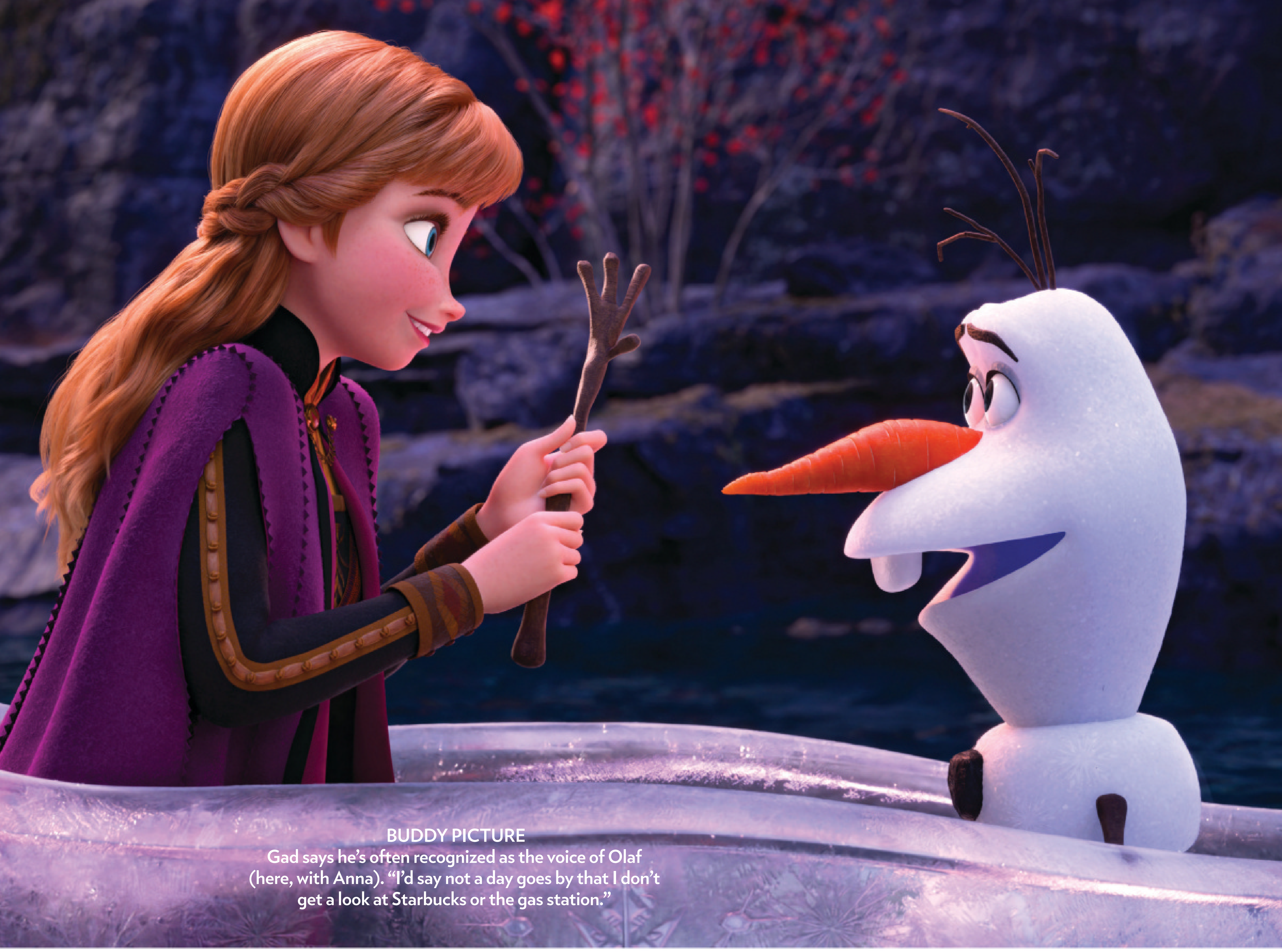
Is it hard to keep what happens in a movie secret before it's released?
It's actually easy because they spend so much time writing and rewriting the script, I don't even really know what the plot is. I mean, I know the basics, but the details are elusive to all of the actors because we've recorded so many different versions of the same script.

Kristoff gets a song. That must have been exciting.
So exciting! It's so much fun to sing. I'm such a fan of [the composers] Bobby Lopez and Kristen Anderson-Lopez. When I saw it animated, it took it to a whole other level. I was like a puddle on the floor in just complete shock and awe.

When you see the finished film, do you think the character looks like you?
I can recognize certain expressions. The directors explained to me that whenever I start recording Kristoff, I put my hands on my hips, which I didn't even notice. In the movie, Kristoff has his hands on his hips all the time. So there's certain things that they're capturing on the video when I'm recording that they then plug into the animation.

What is it like to see your voice performance coming out of Kristoff?
It's like magic, what the animators do. When Kristen and Idina and Josh and I saw the first movie—none of us had seen any of it yet, and we'd never really worked together in person. The way that [the animators] make us interact with each other, it was as though we did perform an entire movie together.

Who are you looking forward to sharing this movie with?
I have two nieces that are now 4 years old and 2 years old, so they weren't around when the first *Frozen* came out. Since then they're dressed up like Anna and Elsa all the time, but the first time they're going to see Uncle Jonathan in *Frozen 2* is going to be at the premiere.



BUDDY PICTURE
Gad says he's often recognized as the voice of Olaf (here, with Anna). "I'd say not a day goes by that I don't get a look at Starbucks or the gas station."

Thanks to permafrost, Olaf is now a snowman for all seasons. Actor Josh Gad has been on Broadway (singing songs by Bobby Lopez in *The Book of Mormon*) and played LeFou in the live-action *Beauty and the Beast*. But *Frozen* is the film he and his wife, Ida Darvish, call "old-school special."

What was different about *Frozen 2*?
For me, and I think for the rest of the cast, there's the joy of not only revisiting these characters but also creating a deeper understanding of where they've been and where they need to go. It was something I found rewarding to play. With the first movie I'm just trying not to mess up.

How has your character changed?
Olaf is naive and new to the world in the first film. Now he's no longer looking at the world through newborn eyes. I think Olaf is at that point where he's going from toddler to real kid, and he's starting to not only ask more challenging questions but also identify things that may not be as rosy or as misunderstood as the joys of summer on a snowman. He is growing alongside the rest of the cast.

And Olaf has learned to read. What does he like to read?
There aren't many gossip columns where the movie takes place! Olaf gravitates toward unnecessary facts. He's the kind of guy who you're in a car with—or a sled, in this case—and he's posing questions that nobody asked, coming up with answers that nobody really desires to know.

Do you have to keep the plot secret from your daughters?
I took them to the studio to watch me record dialogue and new songs. Now, most little girls would be like, "Oh my gosh, this is incredible." These girls were like, "Can I play on your phone, Daddy? Are there any snacks? When is this recording going to be done so we can go watch a movie, not a movie being made?"

Were there bloopers during the recording of your part?
There is so much material on the editing room floor! I love to keep my

Josh Gad
as
OLAF

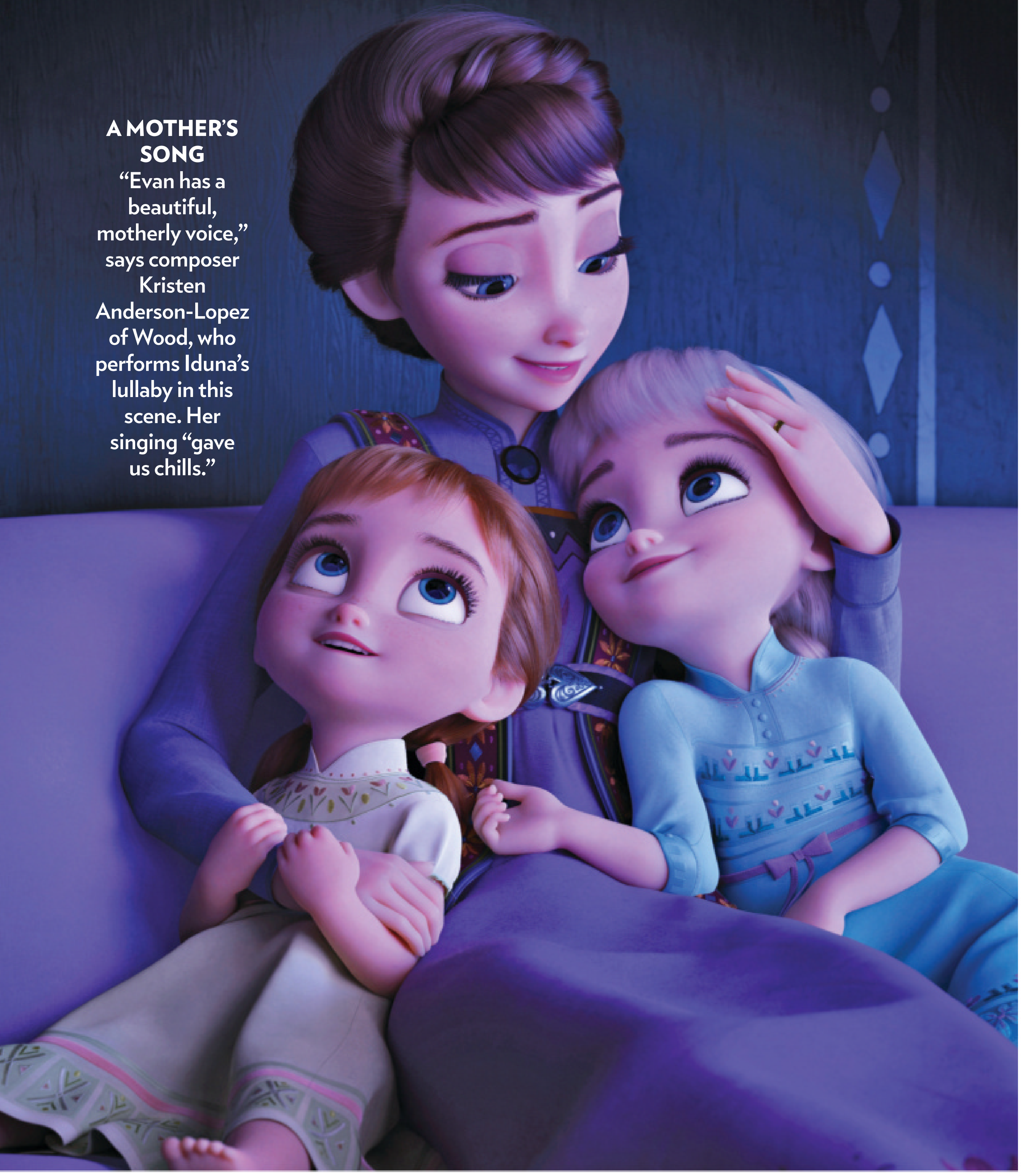
PLAYING THE SNOWMAN GIVES HIM 'GREAT STREET CRED WITH MY KIDS,' SAYS THE FLORIDA-BORN ACTOR. (SO WHY DON'T HIS GIRLS LOVE GOING TO WORK WITH HIM?)

Back in Time!

COOL CHARACTER "I'm doing my best impression of Elvis Presley," says Gad of this picture taken by his mom when he was about 10 years old. "The saddest part is, from what I remember, I think I was doing it for an audience of none."

directors on their tippy toes, and so I'll say something extraordinarily inappropriate for Olaf once in a while. The line "Look, I've been impaled" was just me trying to get the crew to laugh. The next thing I know, 100 animators have spent days working on it. It's a delight when I see the final film, and I'm like, "I said that as a joke; how did that end up in the movie?"

Do you have any advice for kids who want to do what you do for a living?
Fall in love with it desperately. I was at Carnegie Mellon drama school, and my buddy Josh Groban left to go off and be Josh Groban my freshman year. I remember telling my mother I was ready to give it a shot, and she goes, "You know, I think one Josh is enough for the world. You'll be fine getting your diploma first." Give it your all, fall madly in love with it, and then make it a career.



A MOTHER'S SONG
"Evan has a beautiful, motherly voice," says composer Kristen Anderson-Lopez of Wood, who performs Iduna's lullaby in this scene. Her singing "gave us chills."

ACROSS THE UNIVERSE
Wood (above, with costar Jim Sturgess) sang songs by the Beatles in this 2007 movie. "I'm not known for doing kid stuff," she says, "but I've had this dream to be a part of the Disneyverse since I was a kid."

PART OF HER WORLD
As a girl Wood (right) spent the summer with her family at the beach in Wilmington, N.C., and sang the *Little Mermaid* soundtrack "the whole time."

The daughter of an actress and a theater director, Wood grew up around performers and storytellers. But also, she says, "Disney had a hand in raising me." As a kid she would listen to the soundtracks of movies like *Beauty and the Beast* and *The Little Mermaid,* and "I became obsessed with the music." Re-creating those songs in her living room "taught me how to sing." Years later, when she got the role of Queen Iduna in *Frozen 2,* says Wood, "I wept." And then "I immediately went to Disneyland to celebrate. I think I'm still in shock."

How did you get the part in *Frozen 2*? Did you have to audition?
I have a band on the side [called Evan + Zane] and we'd just done a Disney-themed show where we sang a large part of the catalog. Two weeks later I get a call saying they wanted me to audition for *Frozen 2.* I thought, "I'm primed and ready." I was nervous, but I knew I was born to do this.

Your son Jack is 6. Did he like the idea of your trying out for a kids' movie?
I told him I was singing a lullaby, and I was going to think of him when I did. He said, "Good luck, Mommy. I hope they clap for you." And after I sang, they all clapped. I got to tell him I got the part because I was thinking about him.

What was it like to keep your role a secret for so many months?
Excruciating. I wanted to shout it from the rooftops.

What do we learn about Anna and Elsa

Back in Time!

Evan Rachel Wood
as
QUEEN IDUNA

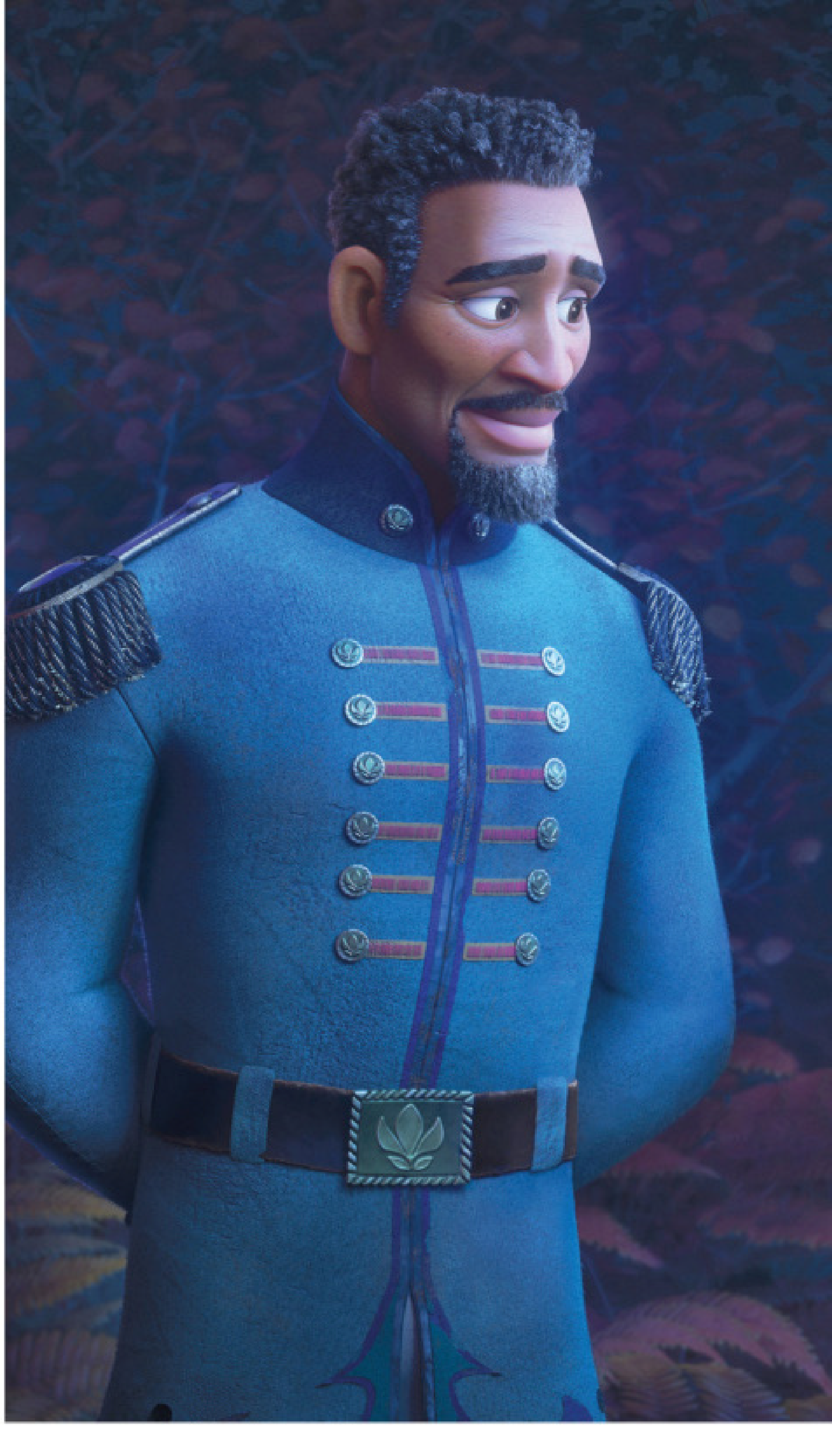
GETTING TO PLAY ELSA AND ANNA'S 'BRAVE, NURTURING AND FUNNY' MOTHER 'BLEW MY MIND,' SAYS THIS DISNEY SUPERFAN

from Queen Iduna?
Anna and Elsa are such incredible characters—powerful and beautiful—and the second film traces that back to their mother and father. You realize their mother also has a story, one with great power and mystery. And she may have been leaving clues along the way, such as the lullaby, so if anything happened, they could figure out where they came from and fill in some blanks.

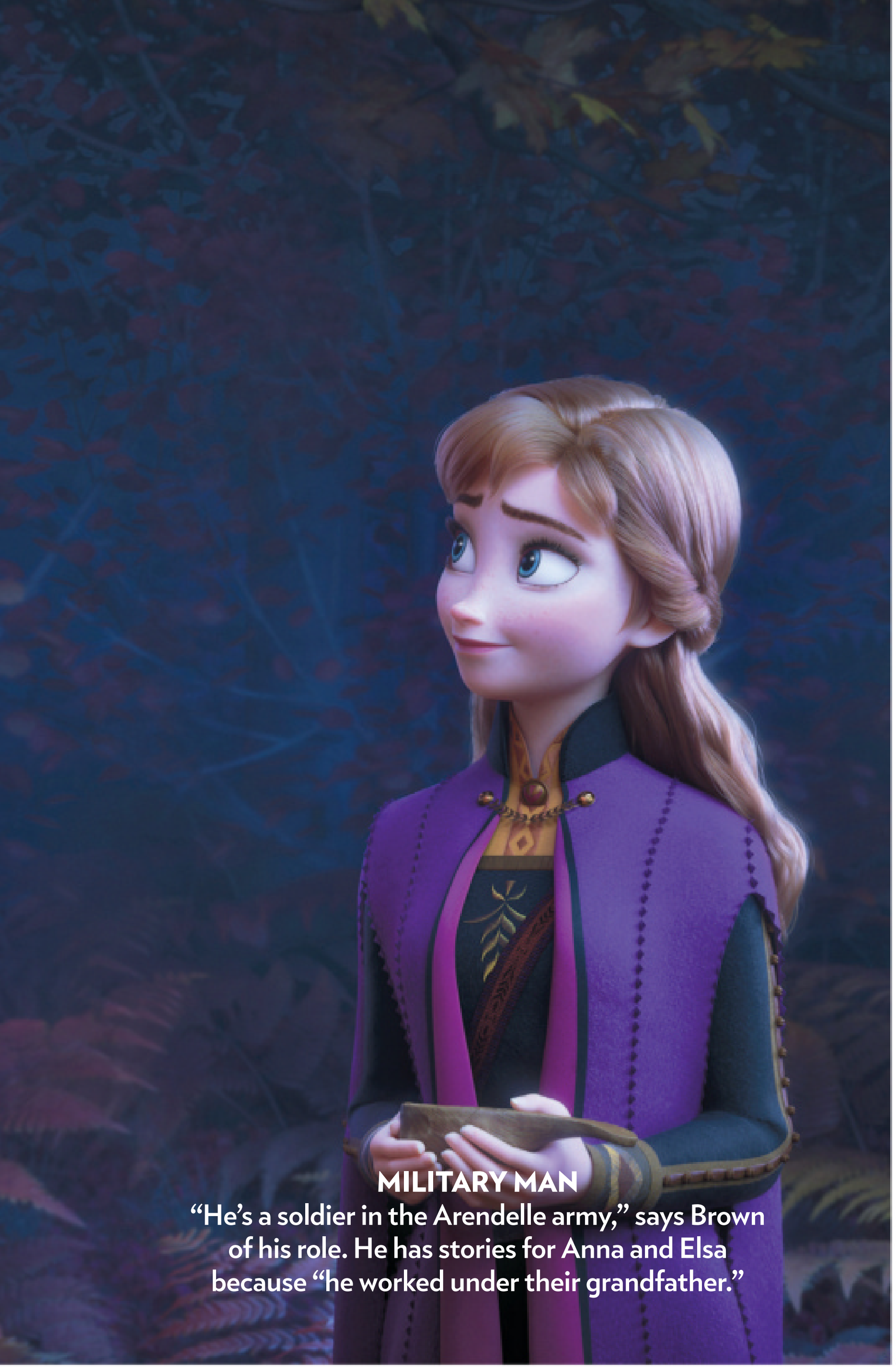
You recorded your part alone in a sound booth. How do you make Iduna's scenes and emotions feel real?
I didn't work with other actors, which is normal for animated films. The directors showed me what the film was going to look like through the story with these incredible paintings and storyboards. You can't see it and you can't touch it, but they transport you into the scene and guide you through it. That's what makes you feel like you're there.

Sterling K. Brown
as
LIEUTENANT MATTIAS

BEING PART OF A BIG CAST, WHETHER IN *FROZEN 2* OR ON TV IN *THIS IS US*, IS WHERE THIS ACTOR FEELS HAPPIEST IN HIS WORK

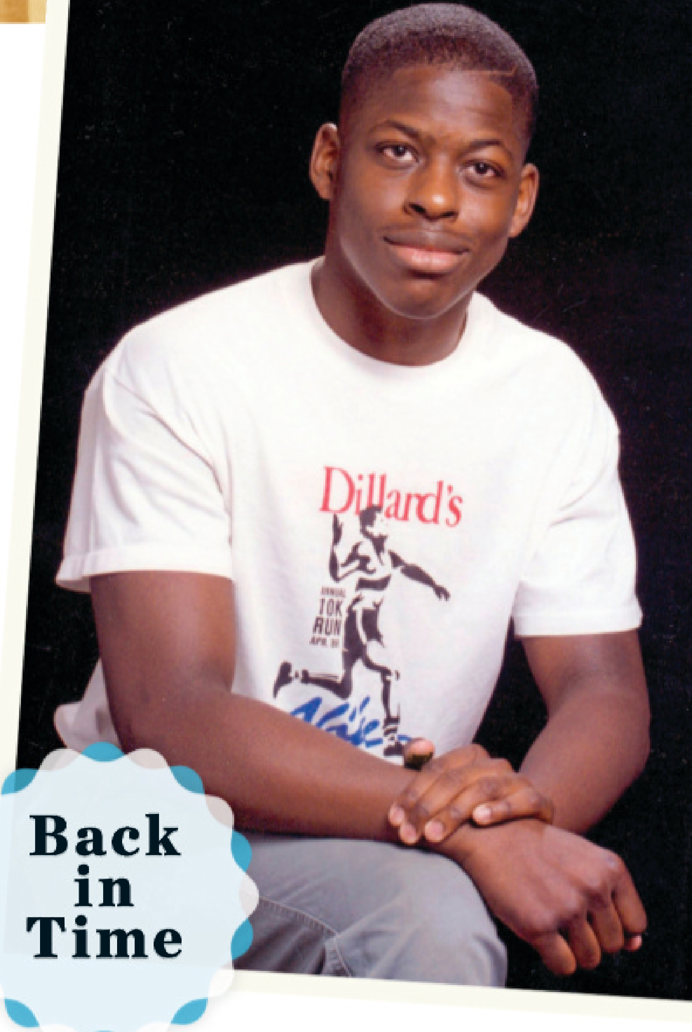


Even though his character Lt. Destin Mattias does not get a big solo in the movie, Sterling K. Brown did have to prove he could carry a tune to get the part. "I sing in the shower from time to time," he admits. "I was so nervous when I had to do it [at the *Frozen 2* audition], I had them close the curtain!" It worked, and the St. Louis-born actor joined the cast.



MILITARY MAN
"He's a soldier in the Arendelle army," says Brown of his role. He has stories for Anna and Elsa because "he worked under their grandfather."

A TV DAD
On the television show *This Is Us* Brown plays the father of daughters.



TEAM PLAYER
By age 14 (right), Brown loved both sports and acting.

Back in Time

Did your kids see the first film?
I took my son (Andrew, 8) to see the first movie, and we had a wonderful time. Now that my second child (Amare, 4) is born, I look forward to introducing him to the *Frozen* world.

Did you record your part with the other actors? And who's the funniest?
I didn't work with any of the actors, but I worked with both of our directors, and Jennifer and Chris are the bee's knees. My castmates are all exceptional people. Josh is probably the funniest—no disrespect to Kristen.

How was it to see your words coming out of Lieutenant Mattias's mouth?
Surreal. You dream from childhood of being in a Disney film, and to actually see it come to fruition is absolutely bonkers. I am as giddy as a schoolkid and still can't believe it's happening.

We know you can't give too much away about the plot of *Frozen 2*, but how does your character help tell the story?
He's someone connected to Elsa's and Anna's past, so he helps to illuminate where they came from. He is a bridge to who they were and the amazing young women they are today.

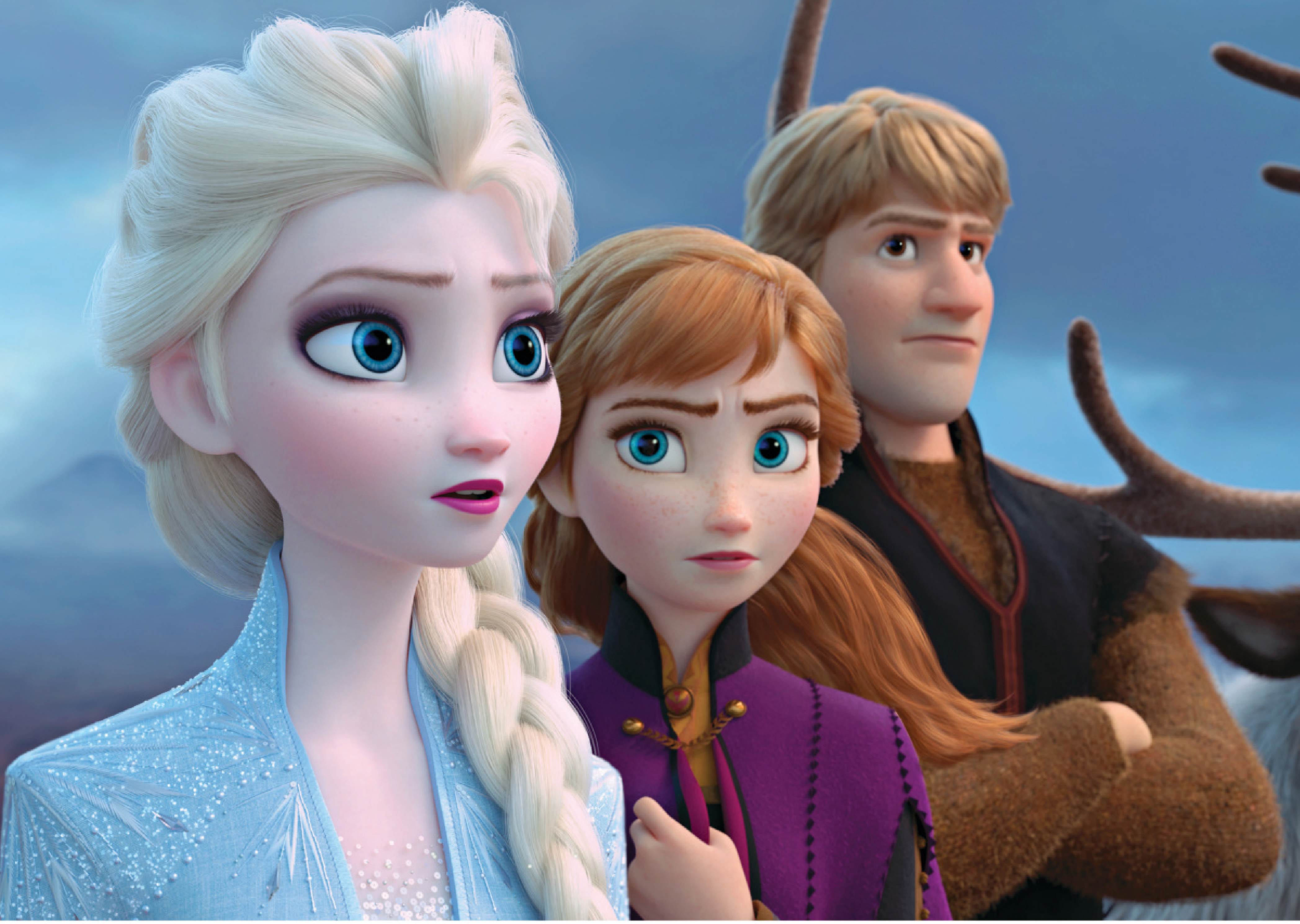
Did you always love acting? And when did you know it would be your work?
I did my first play freshman year of high school, and I loved it from the very start. I didn't know if I could pursue it as a career, but the love was never in doubt. It wasn't until my sophomore year of college that I decided to take the plunge and commit to being a performer for my livelihood. Best decision I've ever made. Life takes on a new sense of purposefulness knowing that you're doing what you were put on this planet to do. At least that's how I feel.

The childhood photo you sent us is of you at age 14. What was going on in your life? What was important to you?
Football was pretty important. I loved hitting people and not getting in trouble for it. I loved math. I loved Spanish. More than anything, I loved being a part of a community and having a sense of belonging, whether it was with my cast in *Godspell* or *A Midsummer Night's Dream* or on the football team, basketball team, track team. I loved belonging to a group of young people who were united for a common purpose. Now that I think about it, that sense of camaraderie is still one of the greatest things about being a performer; you can't do it by yourself.

‘WE WANTED to KNOW MORE...’

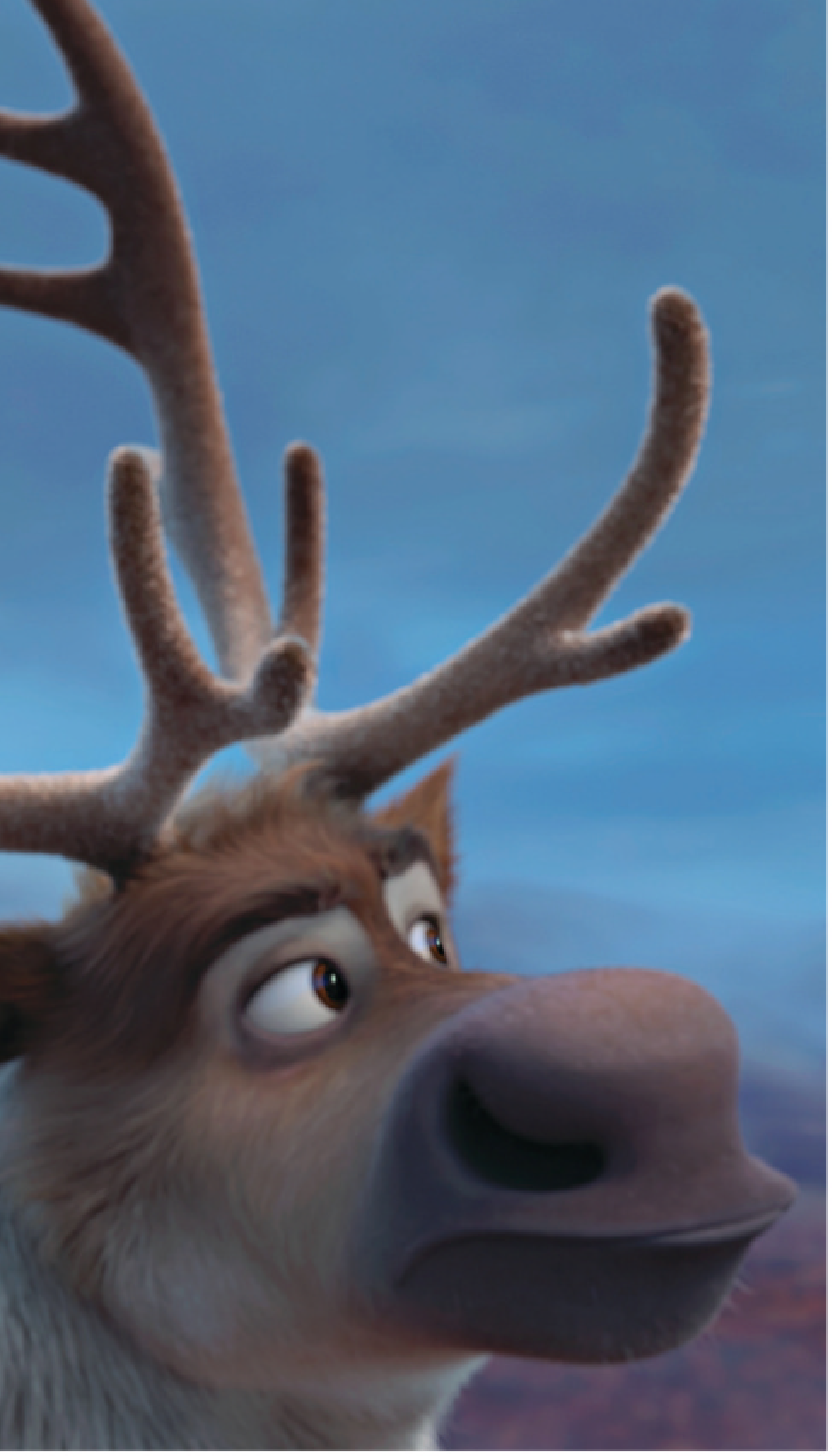
FROZEN’S CREATIVE TEAM EXPLAINS HOW THE SPARK OF AN IDEA FOR A SEQUEL LED THEM TO FJORDS AND VOLCANOS AND BACK INTO THE CURIOUS HEART OF A QUEEN

ADVENTURE AHEAD
A research trip for *Frozen 2* took codirectors Chris Buck and Jennifer Lee and producer Peter Del Vecho (above) into a volcano in Iceland. “I love adventurous things,” says Buck. “But I’d rather take that cozy fairy-tale place.”



IT STARTED, AS MANY GREAT STORIES DO, with a journey. And that journey began with a voice—one that seemed to come out of nowhere—urging our heroes toward a distant land. But rather than a mysterious spirit whispering about a magical past, this voice was an airport-boarding announcement. In September 2016 the creators of the Oscar-winning fairy tale *Frozen* set off from sunny Los Angeles for an autumn tour of Norway, Iceland and Finland, where they would gather new inspiration for the sequel, *Frozen 2*.

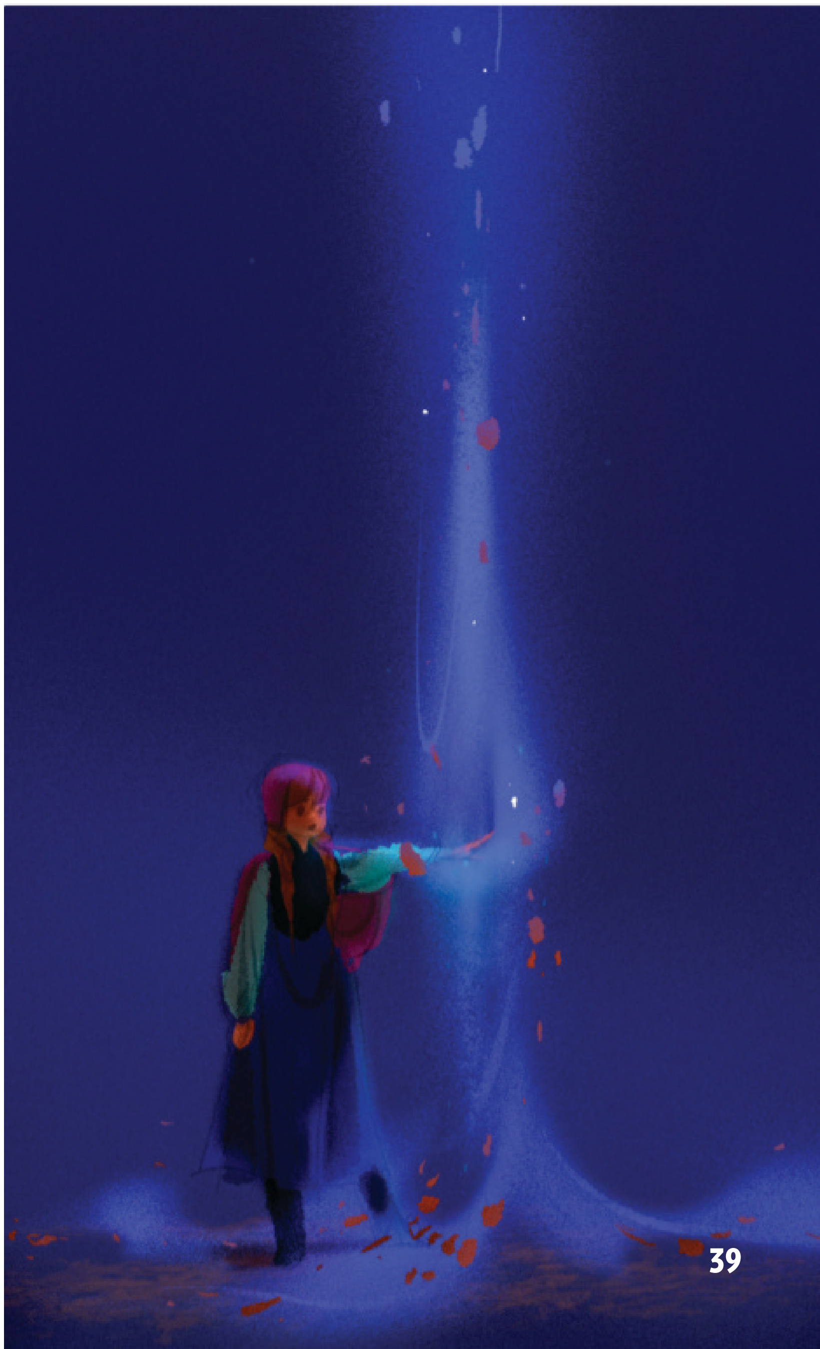
Just as they had done when they first developed the snowy realm of Arendelle, directors Jennifer Lee and Chris Buck and producer Peter Del Vecho traveled to Scandinavia to study the landscape, architecture and folklore. They came home with hundreds of photos of glaciers, homes, trees, volcanoes and ancient churches. “It helped crack open the story, going further North and crossing the sea,” says Bobby Lopez who, with his cocomposer



GIVING ANNA A VOICE
"We worked closely with Kristen Bell on her solo song. It's a very powerful moment late in the film," says Lee. Above: Bell in the recording studio.

MOMENTOUS DECISION
"Anna is your perfect fairy-tale character—she's an ordinary hero, she's optimistic, whereas Elsa is the perfect mythic character. Mythic characters are magical," says Lee. Left: The sisters, Kristoff and Sven at the edge of the Enchanted Forest.

MAKE-BELIEVE
"They'll show some pictures, like here's what the background looks like," says Jonathan Groff, the voice of Kristoff (below left, with Lee and Buck), "but really, once you get to the saying of the lines, it's closing your eyes and playing pretend." Below right: Concept art of Anna and Gale, the wind spirit.



GOLDEN AGE

"Our goal with all our films, and especially with *Frozen,* is to make a film that's timeless and will go on for many years and speak to people no matter what the era," says Buck (right, accepting the 2014 Academy Award for Best Animated Feature with Del Vecho and Lee).

wife, Kristen Anderson-Lopez, made a similar trip. Soon they were all dreaming of dark waters, enchanted forests and the new adventures and songs that would take place in them.

TURNING LEAVES, CHANGING LIVES

One of the big differences in the sequel is the autumnal colors, which replace *Frozen's* icy blue and white. When Lee and Buck shared that vision, some of the artists were confused. "Our first thought was, 'Huh? No ice? No snow? What?'" says coproduction designer Lisa Keene, who would work out the red, gold and purple color scheme of *Frozen 2.* Those turning autumn leaves aren't just beautiful, they also help tell a new story in which our heroines grow up. "In the first *Frozen,* Elsa and Anna dealt with the opposing forces of fear versus love and the feeling of being different from the people around you," says Lee. "Now we wanted them to look at the concept of change—of having the courage to find your place in the world and not giving up." Soon they were meeting daily with the composers, who would write seven new songs that are "deeper and more emotional," says Chris Buck. Growing up can also be funny, so, as Olaf discovers the complicated world around him, the snowman "was the most fun to write," says Lee.

FAMILIAR FACES, NEW CHALLENGES

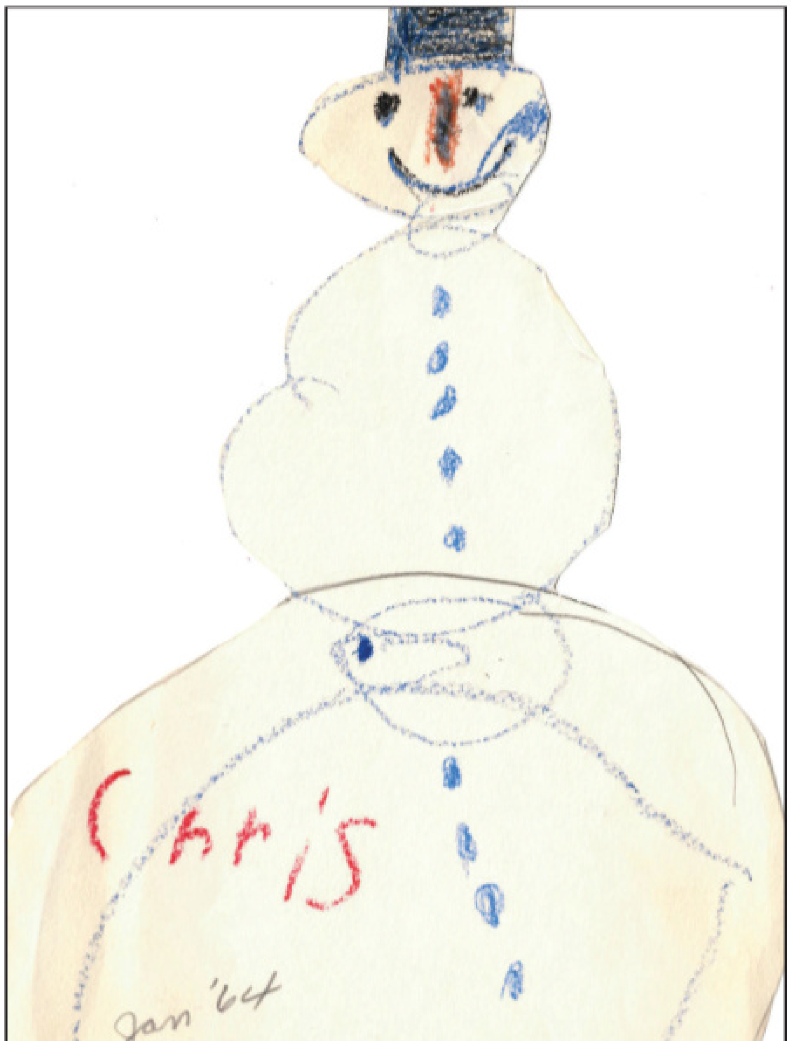
"When we started, we said we would only do it if we could get the whole team back," says Del Vecho. The cast eagerly returned—in fact, long before there was a finished script to perform.

When Idina Menzel (Elsa) and the others met up again with the filmmakers, "they showed us the research… their storyboards," says Menzel. "They always make the actors feel like our opinion matters and really a part of the process." In addition, much of the crew returned to continue working with "characters we've fallen in love with," says head of story Normand Lemay, who helps realize the ideas visually. Now their animated friends would need slightly matured appearances and new wardrobes (for fall). *Frozen 2* also introduced new creatures (hello, Bruni!), as well as forces that would challenge Elsa and her pals, such as the Nokk, a water spirit, and Gale, a wind spirit who, like the air itself, is invisible to the eye. Draw an invisible force? Ideas like that put special-effects artists to the test. But "anytime we put out a challenge, they never said 'no,'" says Buck. "They said, 'Great, give us more.'" The result, which took hundreds of people four years to complete, is visually stunning and "the most technically complex film Disney animation has ever made," says Lee.

THE HEART OF *FROZEN*

In the end, the filmmakers know it is the story they show and tell about Elsa and Anna that will determine whether audiences love this movie as much as they did the last one. Six years after the first film debuted, they still hear personal stories from strangers about how *Frozen* touched them. "It put their family back together, or got them through a hardship," says Del Vecho. Adds Buck: "It's overwhelming. Beyond being a filmmaker, helping someone is why we are here on this planet." And now, as they prepare to launch this next chapter into the world, says Jennifer Lee, "I hope it's inspiring."

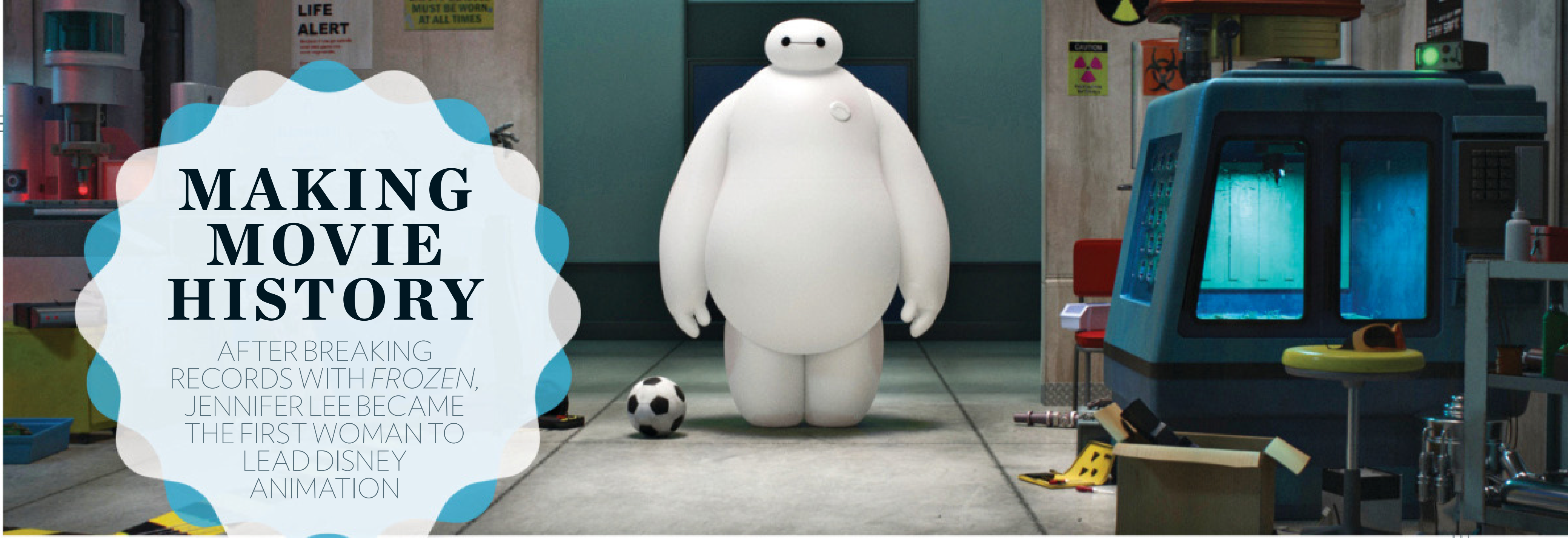
Back in Time!



FOR THE AGES
Above: Future movie producer Peter Del Vecho as a boy, with his mother. Even before he was a director, Chris Buck (right) had snowmen on the brain. He drew this one (left) at age 6.

MAKING MOVIE HISTORY

AFTER BREAKING RECORDS WITH *FROZEN,* JENNIFER LEE BECAME THE FIRST WOMAN TO LEAD DISNEY ANIMATION


LIFE ALERT
MUST BE WORN AT ALL TIMES

For decades Walt Disney animation has created movies with memorable female leads, from Snow White and Cinderella to Ariel and Mulan to Pocahontas and Tiana. But for nearly all that time, the studio had been run by men. That changed in 2018 when Jennifer Lee, the writer and codirector of *Frozen 2*, became the first woman chief creative officer of Disney Animation, making her one of the most powerful people in the film industry.

It means she decides which animated movies Disney will make—and, just as important, how those stories will be told. She started at the studio as a cowriter on 2012's *Wreck-It Ralph,* which featured the princess-like-no-other Vanellope. But there was more ground to break, and Lee and her collaborators did so in *Frozen* with two heroines who create their own triumphant ending (and no royal wedding as in so many fairy tales of old). "I'm personally proud of what Elsa and Anna take on in this movie," says Lee. "The strength of them, their perseverance. They were made royal not for the happily ever after but for the responsibility they carry as leaders."

Like Anna in the film, Lee has an older sister she looked up to while growing up in Rhode Island. The family didn't have a lot of money, and Jennifer was bullied in high school. In 2014, when she was the commencement speaker at the University of New Hampshire, where she had majored in English, she talked about getting over the painful things other people said. "Were it not for my family loving me, brushing out my tangled hair, fostering my love of books and drawing and creating, I'm not sure what I would have done," she said.

After college Lee followed her sister Amy, an English teacher, to New York City, where she worked as a graphic artist for a book publisher before finding her passion for making movies at the film school of Columbia University. Today Lee lives in Los Angeles with her daughter Agatha Lee Monn, 16, who sang the middle verse of "Do You Want to Build a Snowman?" in the original *Frozen.*

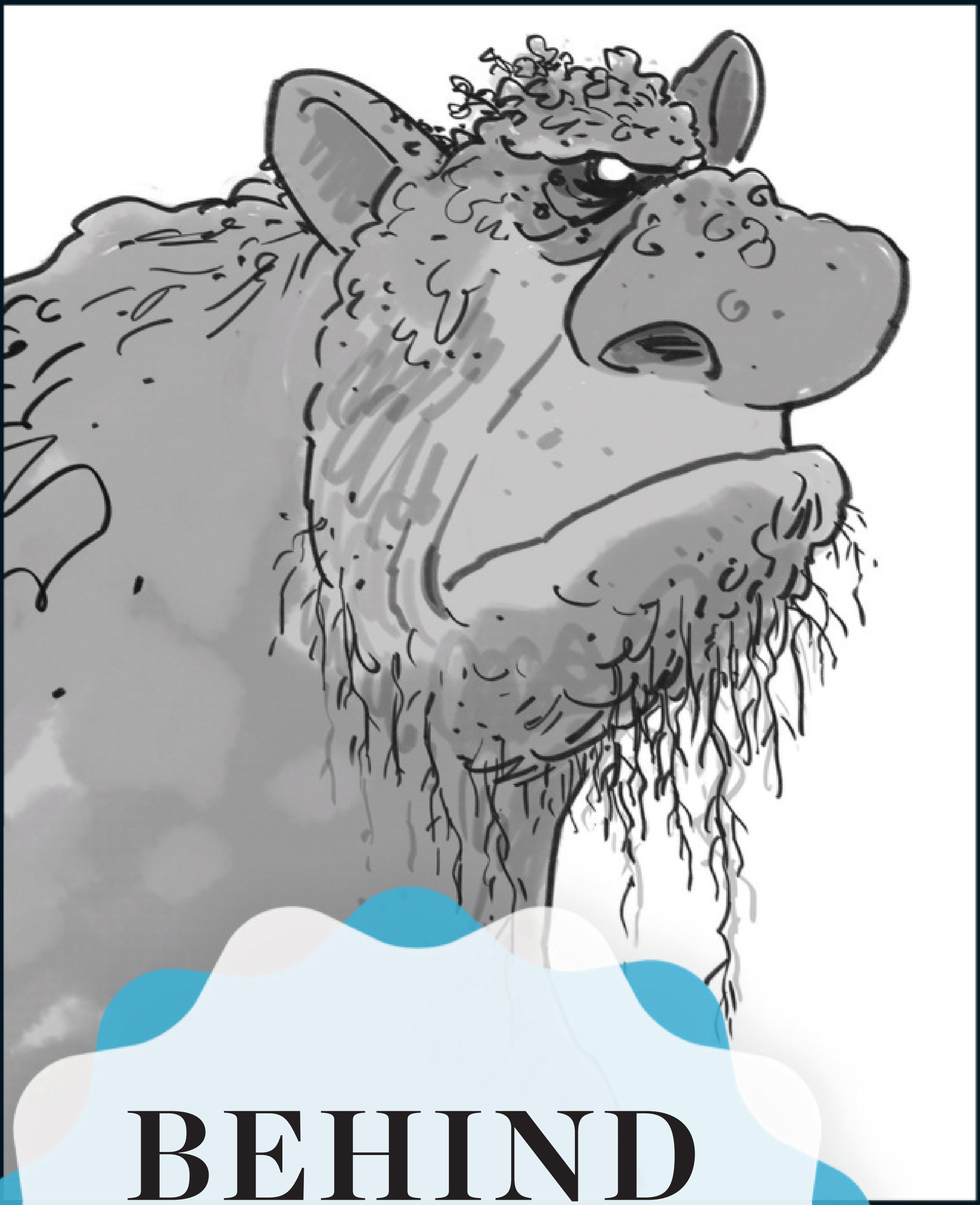
Lee says it isn't easy to get to the top of her field but offers this advice to anyone who shares those dreams. "The first step is create, create, create. Keep making what you love," she says. "There will be lots of nos, but your job is to listen and ask why. Have faith in yourself, and you will grow as the artist you need to be. Never give up!"

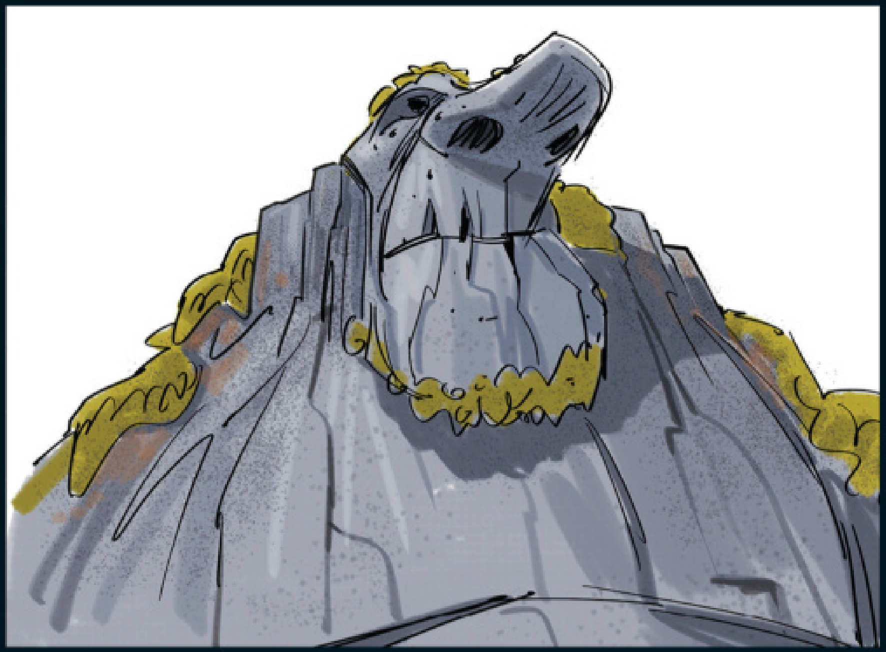
MORE STORIES TO TELL
Among the other films that Lee helped create are *Big Hero 6* (from 2014, above) and the live-action *A Wrinkle in Time* (2018, which she cowrote).

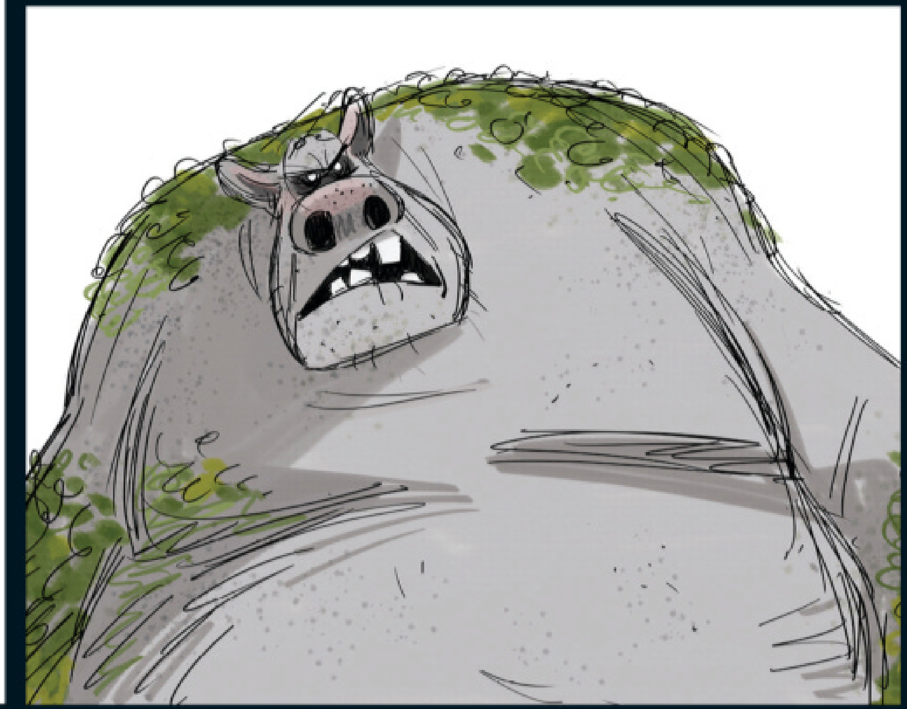
STORM REID is MEG MURRY
Disney
A WRINKLE IN TIME
MARCH 9
IN DISNEY DIGITAL 3D, REAL D 3D AND IMAX 3D

Back in Time!

FUTURE WISDOM
Lee, at age 4. "If I could say something to my younger self, it would be…'You have a right to be an artist. And just because you have that right doesn't mean you have all the answers. That's okay.'"

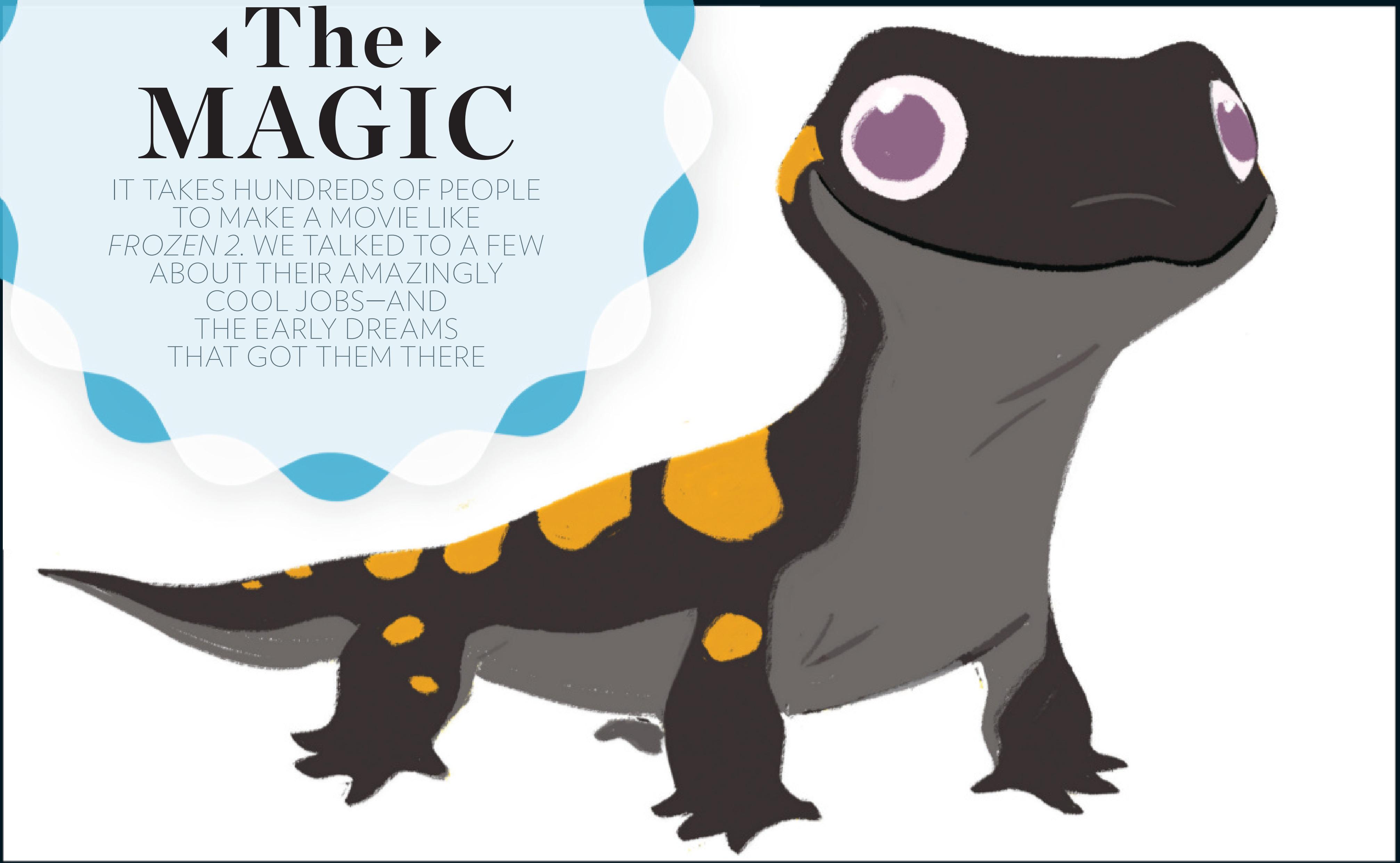


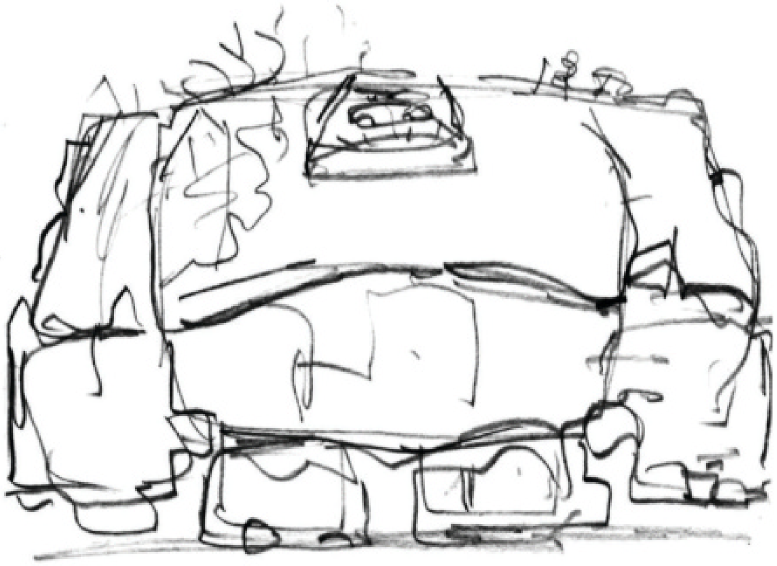


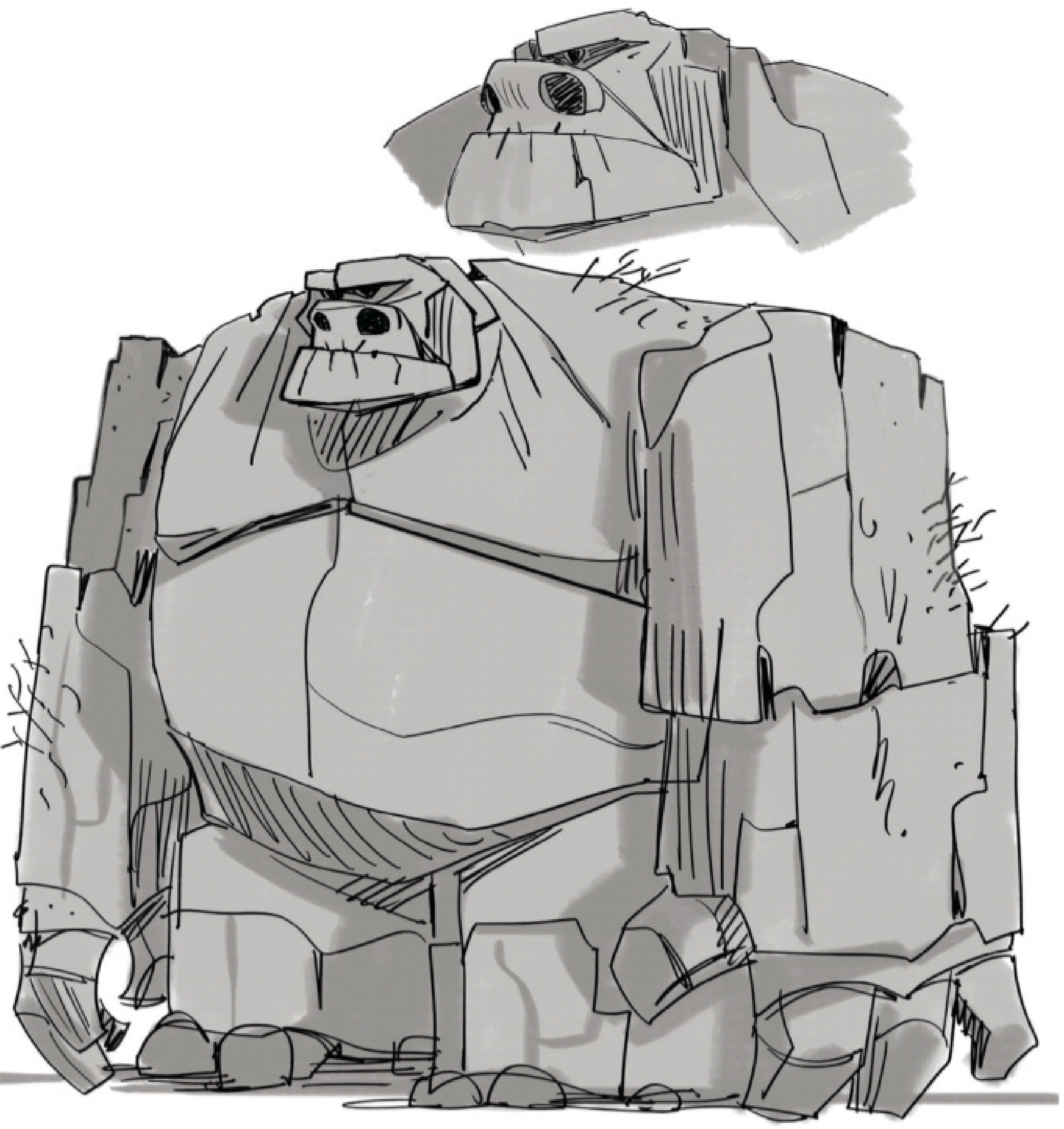


BEHIND The MAGIC

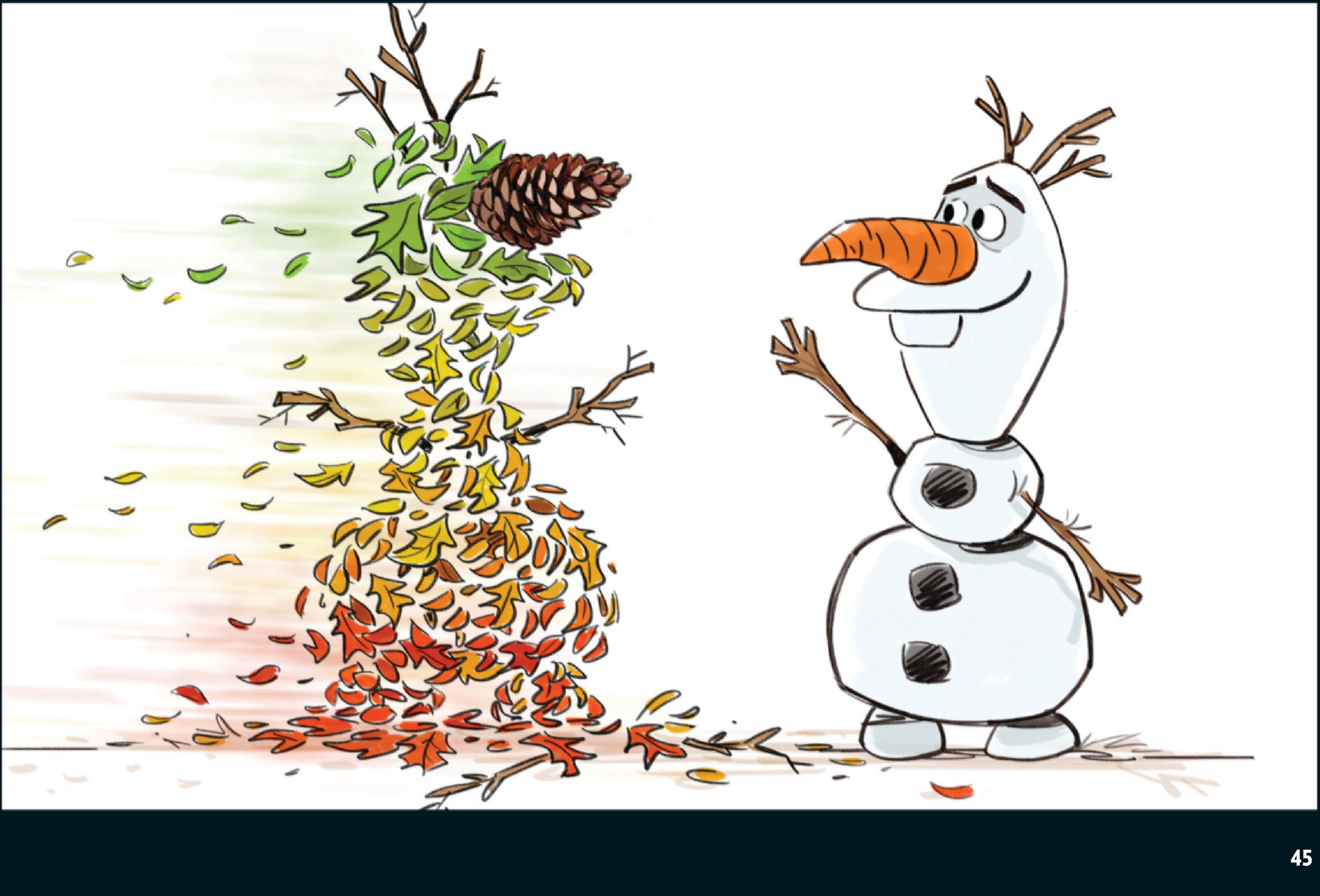
IT TAKES HUNDREDS OF PEOPLE TO MAKE A MOVIE LIKE *FROZEN 2*. WE TALKED TO A FEW ABOUT THEIR AMAZINGLY COOL JOBS—AND THE EARLY DREAMS THAT GOT THEM THERE

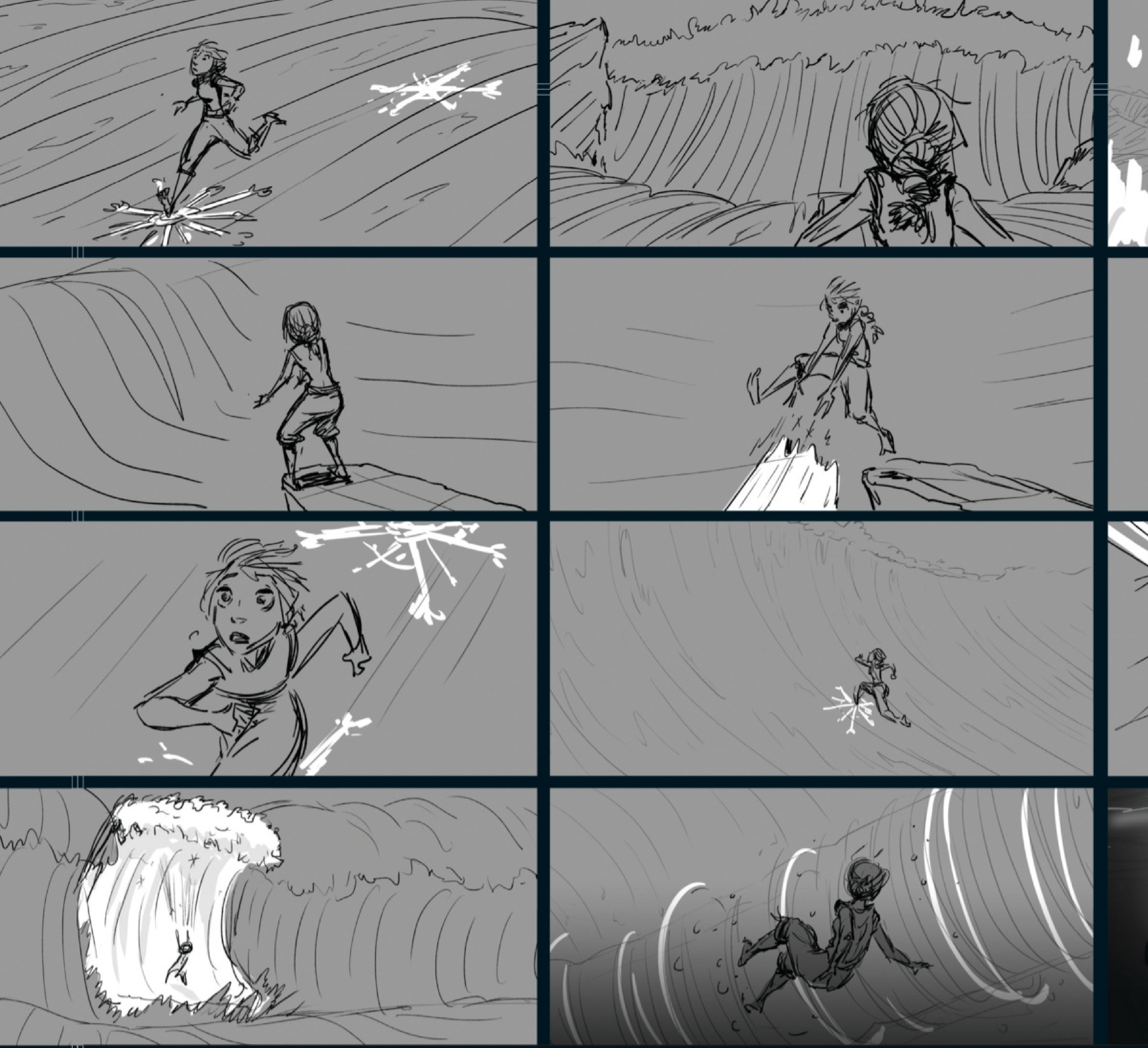






SKETCHY CHARACTERS
Disney art director Bill Schwab and his team drew early visions of the Earth Giants (for which they tried "to infuse some of the troll DNA from the first film"), the salamander Bruni, opposite, bottom (mission: "make this guy as adorable as possible"), and the wind spirit Gale, who (below) appears as the leafy twin of Olaf.

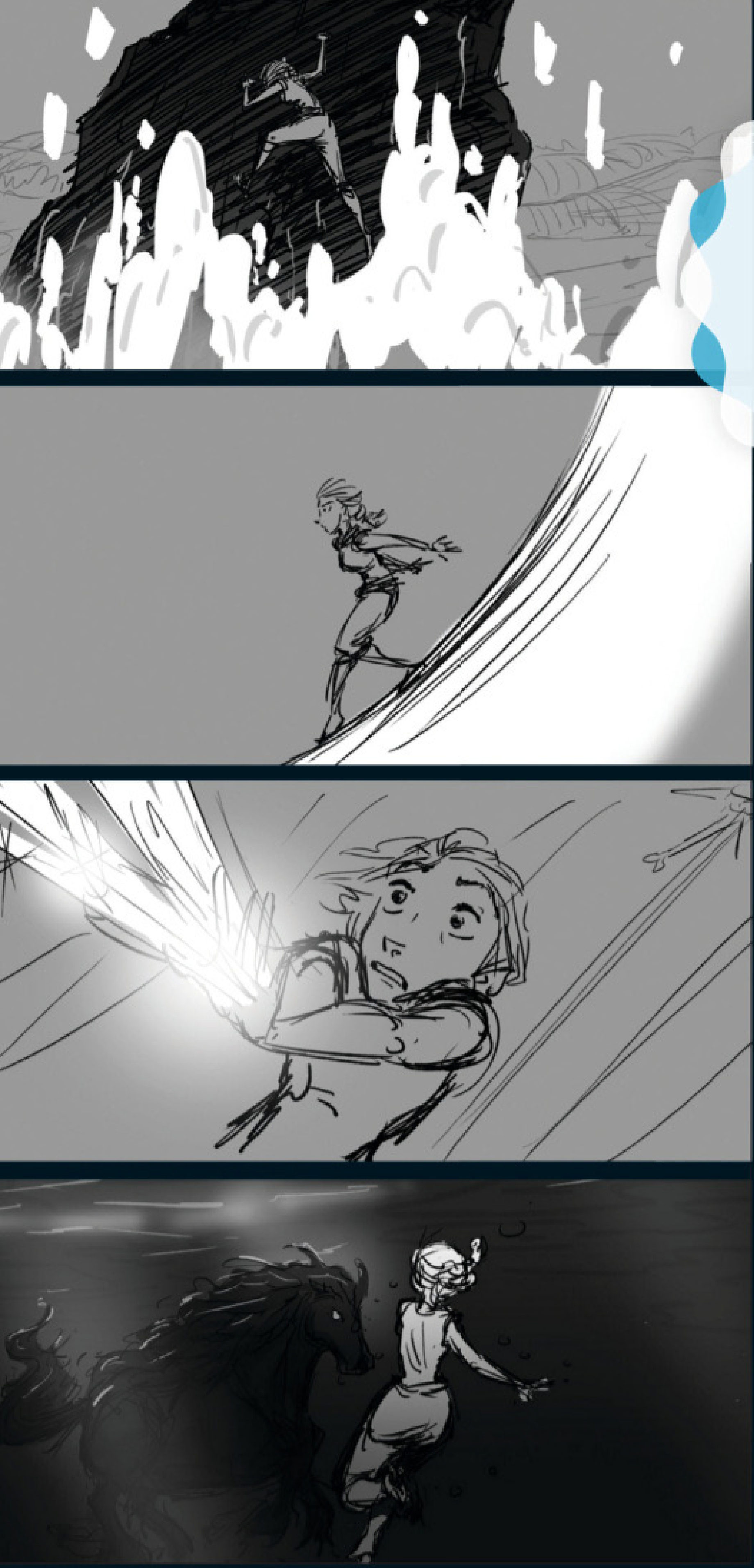




TURNING Words to PICTURES

STORYBOARD ARTISTS SKETCH EACH SHOT IN THE FILM. HERE, PLANS FOR A THRILLING SCENE: WHEN ELSA'S POWERS MATCH THE DARK SEA'S

Before animators put the characters into action, they needed a map to follow. That's where storyboards come in. They translate the words on a page—what the characters say, how they react, actions they take and descriptions of the landscapes or creatures they see—into pictures. Not fancy pictures or even color pictures. "What we were trying to do in storyboard is to evoke [a scene] with a few lines and shapes," says *Frozen 2's* head of story, Normand Lemay. After



that his and others' drawings go to other departments "that will make it shine." On this page are storyboards for a part of the movie when Elsa tests the limits of her powers against the Dark Sea, home to the water spirit called the Nokk (in the last frame). As she creates frozen blasts called "ice ramps" that help her walk across the waves, "we see her body language change," Lemay says. "She's listening, she's smiling even, running toward the North."

THE BOARD GUYS

MARC SMITH AND NORMAND LEMAY BREAK DOWN THE STORY, SHOT BY SHOT

What was the best part about telling the new chapter of *Frozen*?

MARC SMITH (director of story, top left): The story goes deeper and Elsa and Anna's world is expanded. They mature in great ways.

NORMAND LEMAY (top right): We keep talking about aging up these characters that we've grown up with and giving them meaty challenges. We're pushing them in ways we haven't yet before.

How have things changed for Elsa and Anna?

MARC: When we start this movie, they've had three years to really be together and solidify that bond to make up for lost time.

NORMAND: You can say there's more to lose now that they have this new-found family with Sven and Kristoff and Olaf. They're all a family now.

What advice would you offer a young person who wants a career in animation?

MARC: Observe life. Whether you're drawing or animating or painting, just observe the world around you. How are you seeing things a little differently than other people see the same things? That brings life to your art.

NORMAND: You need to just take that first step and start drawing, start writing, express yourself through any way or tools that you have at your fingertips to tell stories.

EARLY START

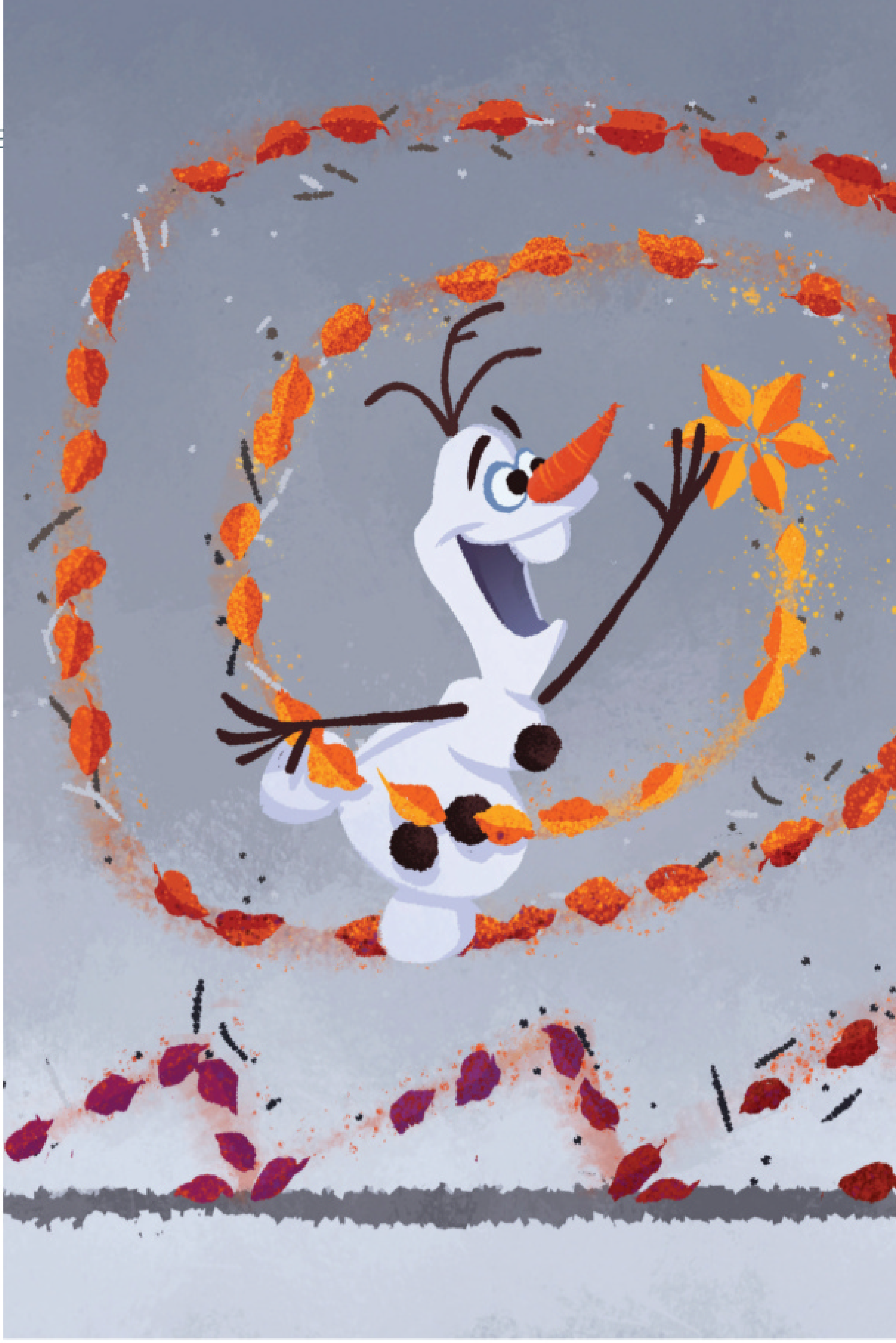
"When we start this movie, a big question for Elsa is, I was born with powers. What am I supposed to do with that? That helped us to start cracking the story," says Smith (at left, as a kid, taking a call). Right: Lemay as a boy.

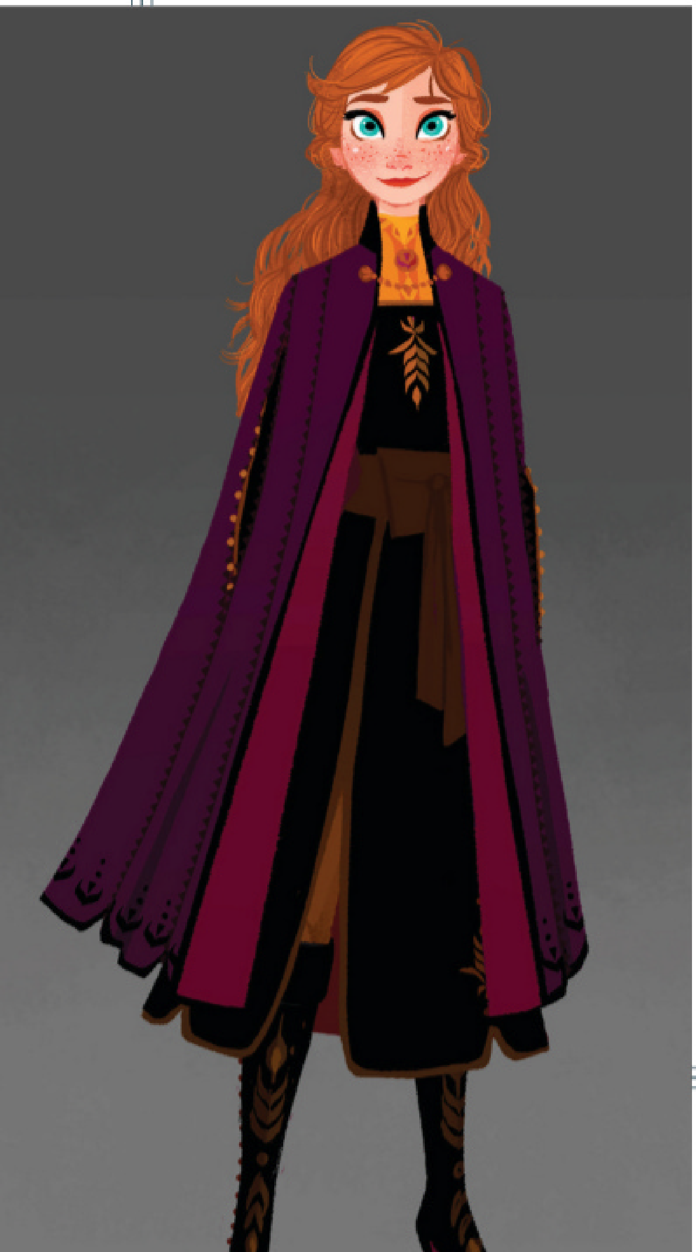
Back in Time!

Building CHARACTER

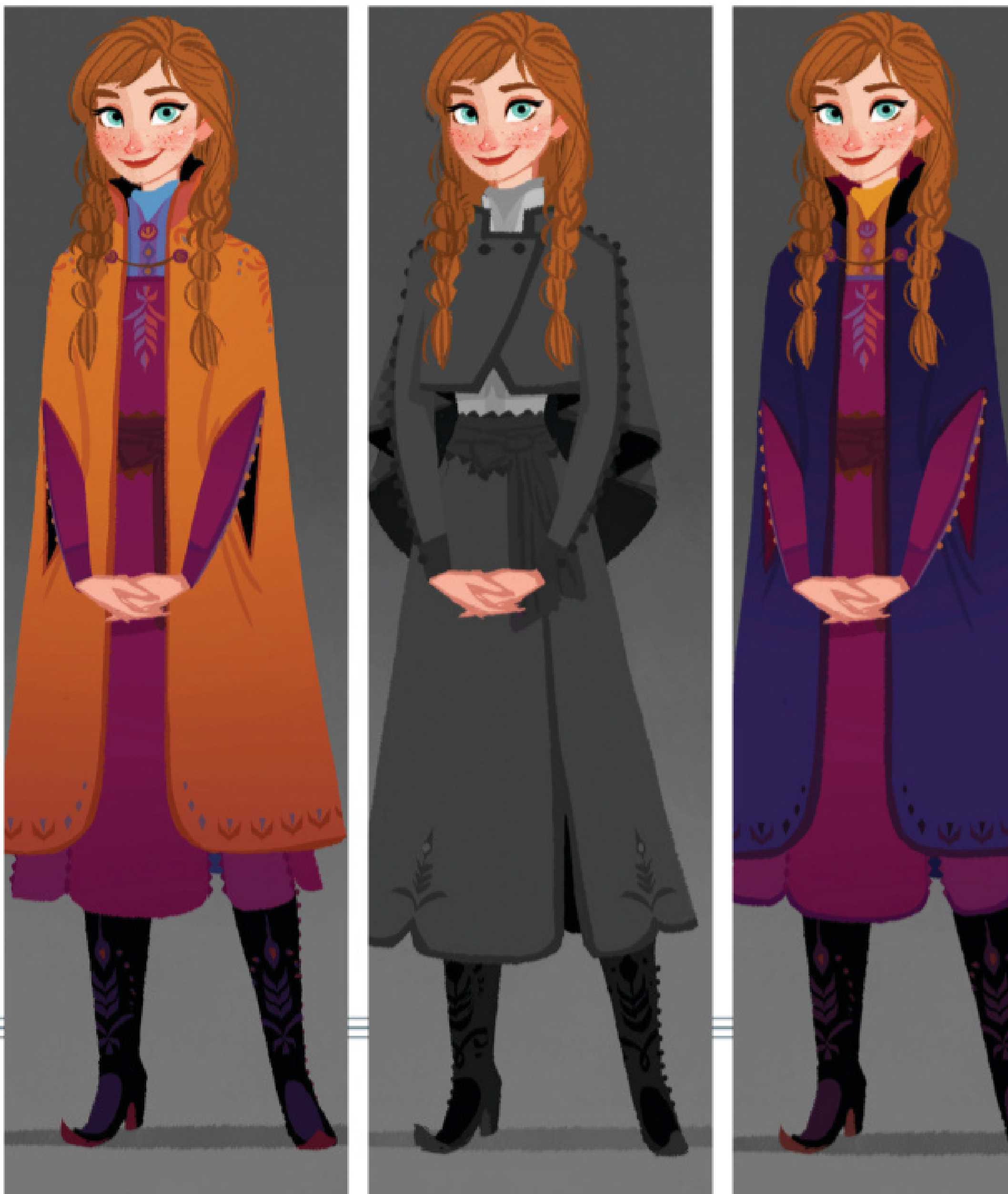
VISUAL-DEVELOPMENT ARTISTS PUT CLOTHES, HAIR AND OTHER FEATURES ON ANNA AND COMPANY—INCLUDING ONE OUTFIT DRAWN MORE THAN 100 TIMES

Putting together Princess Anna's more grown-up *Frozen 2* wardrobe was no simple matter. "We designed 122 versions of one of her costumes," says Griselda Sastrawinata-Lemay, a visual-development artist who worked on Anna and other characters. "We tried a short jacket and skirt, we tried a long cape, we tried an open cape." Finally she took a look designed for Elsa and put Anna's signature scallop-shaped design on the hem, "and that worked." Another character she helped to develop, Gale, the wind spirit, was even more challenging, since we "see" Gale only when she kicks up a breeze. Still, in Sastrawinata-Lemay's drawing, you can see Gale's personality in her mischievous swirl of leaves as she plays with Olaf.





CHOICES, CHOICES! Several color and style variations were considered for Anna's traveling outfit. (These are just a very few of them.) Ultimately the deep plum cape at left won out.



THE BRAIN-STORMER

ARTIST GRISELDA SASTRAWINATA-LEMAY PLANS HOW THE *FROZEN* FRIENDS WILL LOOK

STARSTRUCK Sastrawinata-Lemay (left, today) has known she wanted to be a Disney artist since she was a kid (below).

Back in Time!

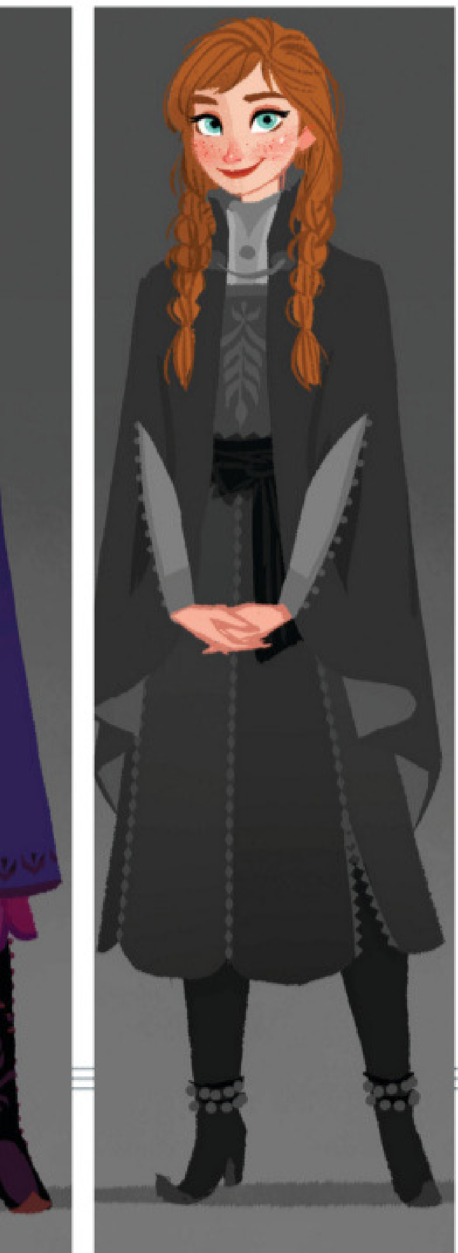
Do real people influence the way you design costumes?
For Anna, I start thinking that I'm the character. We have the same kind of body—she looks good in an A-line cut, and those are the type that I like. You know, the Dior New Look [a late-1940s fashion started by designer Christian Dior]. Whatever she's wearing, I would want to wear it too. So in a way, I'm making it for myself.

Do you make real clothes?
Not professionally. I did design my wedding dress, really just for fun. But I do feel like I got into animated-film costuming because I just love clothing. I do pattern cutouts sometimes just to see how the fabric on the costume is going to fold. But it's nothing like a dressmaker.

You worked on this movie for years. You must be excited now that it's done.
I want to see the movie from the beginning to the end because I've seen bits and pieces but not the whole. I can't wait.

Do you feel lucky to be working at Disney?
I grew up in Indonesia—I still have a little accent, even though I've been here longer than I lived in Indonesia. So it's surreal. Disney movies are watched all over the world, and for someone like me, I never thought it would happen. Sometimes it still hits me, but more when I go to Disneyland, because when I was a little kid, I thought the animated movies were created in Disneyland!

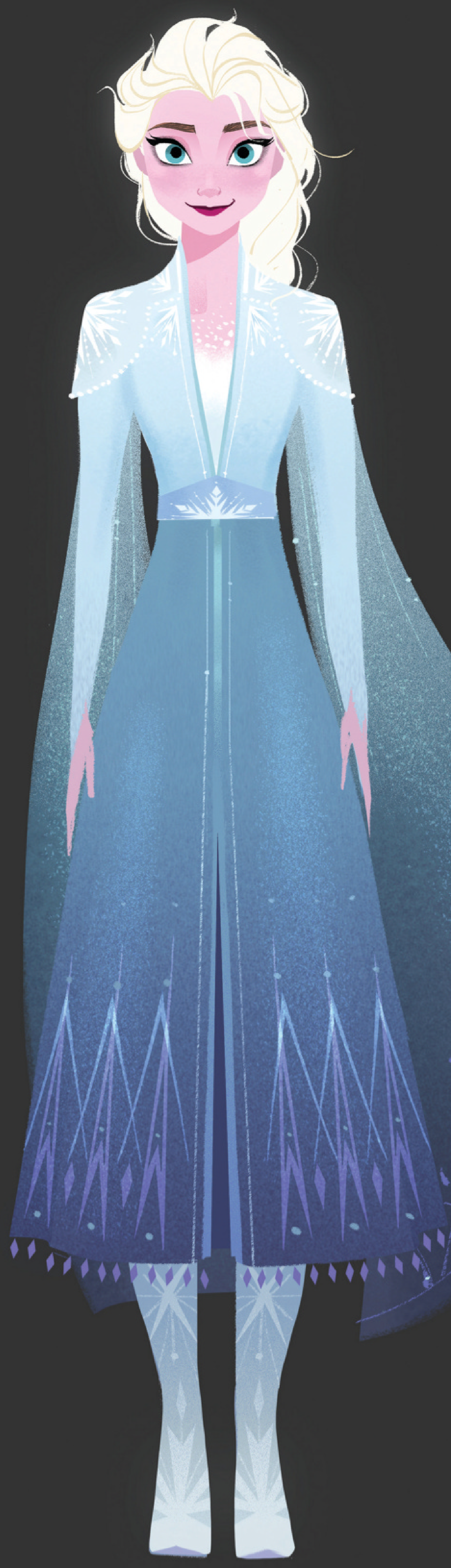
What's your advice for an aspiring artist?
I say just do what you do. Explore. Play. Stay true to yourself. Because I feel it's your unique individual voice that makes you a great part of the team. Disney is great because everyone comes from all over the place. Everybody brings their own "spices," and together we make this amazing array of dishes.



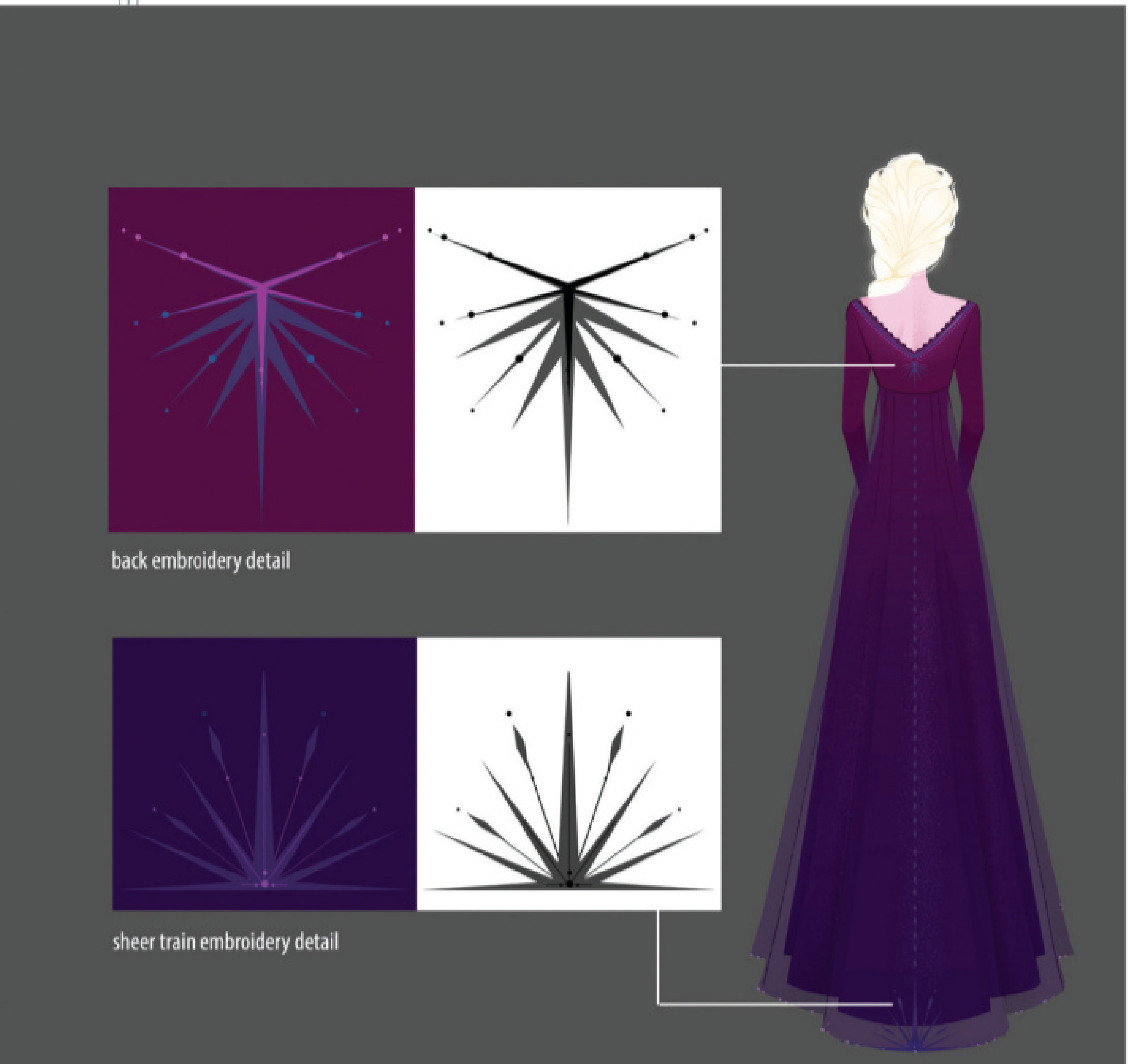
Fit for A QUEEN

ELSA'S CLOTHES—AND EVEN HER HAIR—SPEAK TO HER POWER AND PERSONALITY EVEN BEFORE THE CHARACTER OPENS HER MOUTH

The first rule of costume design is to show personality, says Brittney Lee, the visual-development artist who designed Elsa's wardrobe and styled her hair. (She doesn't animate characters but gives notes to the computer artists on, for instance, how the braid moves.) Elsa's travel outfit is trimmed in crystal triangles, representing icy power, while her nightgown (below) has a design based on wheat. Her jacket comes off when Elsa dives into the Dark Sea. "We needed to get her costume to perform underwater," says Lee. Like Elsa, Lee can be shy and thoughtful. "I love pulling my sleeves down over my thumbs, so Elsa has long pointed sleeves that give her a sense of security. It also looks magical on her."



IN THE DETAILS
Lee used real fabric samples, such as silk and tulle, for reference. Below: A close-up of an embroidery drawing.



THE STYLIST

DOES A PRINCESS HAVE TO BE REAL TO WEAR GREAT CLOTHES? NOPE! ARTIST BRITTNEY LEE TELLS WHY SHE LOVES OUTFITTING *FROZEN*'S ROYALTY

Back in Time!

CUTTING EDGE Lee (left, at home and, inset, striking a youthful pose) used her long hair to model Elsa's braids.

When you're creating costumes, do you have a target audience in mind? My 6-year-old self. I've always gravitated to Ariel in *The Little Mermaid.* I know she's an animated character, that she isn't real, but she has so much personality that she feels real. I remember very clearly what that felt like and what watching the movie felt like. I'm constantly thinking about the next generation, whether it's a 6-year-old or a 40-year-old, who's looking to be inspired by the movie.

Do you make real dresses? With hot glue! Halloween costumes, but that's it.

Speaking of Halloween, what's it like to see a costume you've designed for a movie that fans have made into a real dress? It's amazing. And there's so many different versions, from little girls you see wearing the costumes you buy off the shelf to fans who have put in hundreds of hours making a costume. One girl I saw after the first *Frozen* had an Elsa dress made out of thousands of Swarovski crystals. I have no idea how much that could have cost, but I was so thrilled and so proud.

Do you love your job? It was my dream to be here since *The Little Mermaid.* I wanted so badly to be part of this, and I worked so hard. But if you're only laser-focused on work, work, work, you don't have much experience of real life to draw on—and you need that to make magical movies. So you have to find that balance.

Your Instagram (@britsketch) features your beautiful cut-paper art. That's another side of me. We mostly work digitally at the animation studio, so I like to work with tactile things when I can. It keeps me grounded, and it's relaxing to work with really intricate pieces of paper.

Dear mom and Dad have a good day at work love Evelyn
Hakuna Matata *no worries

Animating SISTERS

AS A HEAD OF ANIMATION, BECKY BRESEE MAKES COMPUTER-DRAWN CHARACTERS SEEM LIKE REAL PEOPLE. SHE'S SO GOOD AT IT, HER RELATIVES RECOGNIZE THEMSELVES

Becky Bresee loved to draw as a child. "My favorite character to draw was my stuffed animal named Princess. It was a little dog my mom made out of a towel." She still draws but now uses a computer as a head of animation at Disney, where she also worked on *Tangled* and *Wreck-It Ralph*.

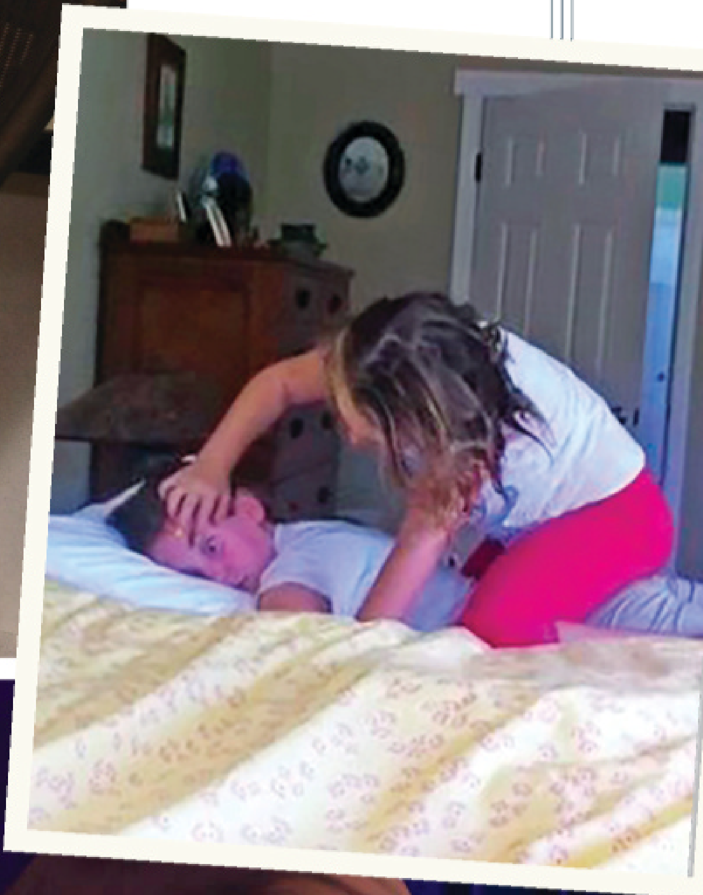
What's the first step in animating a scene?
We go to a meeting called an issuing with the directors, where they give us an idea of what's happening in this scene. It's very in-depth, so that we can have all of the information as we go into the computer and start posing our characters. After we are issued the shot, we have to figure out what *we* want to bring to the table. There's always what the directors want to happen, but there's always something else that each animator brings acting-wise, performance-wise.

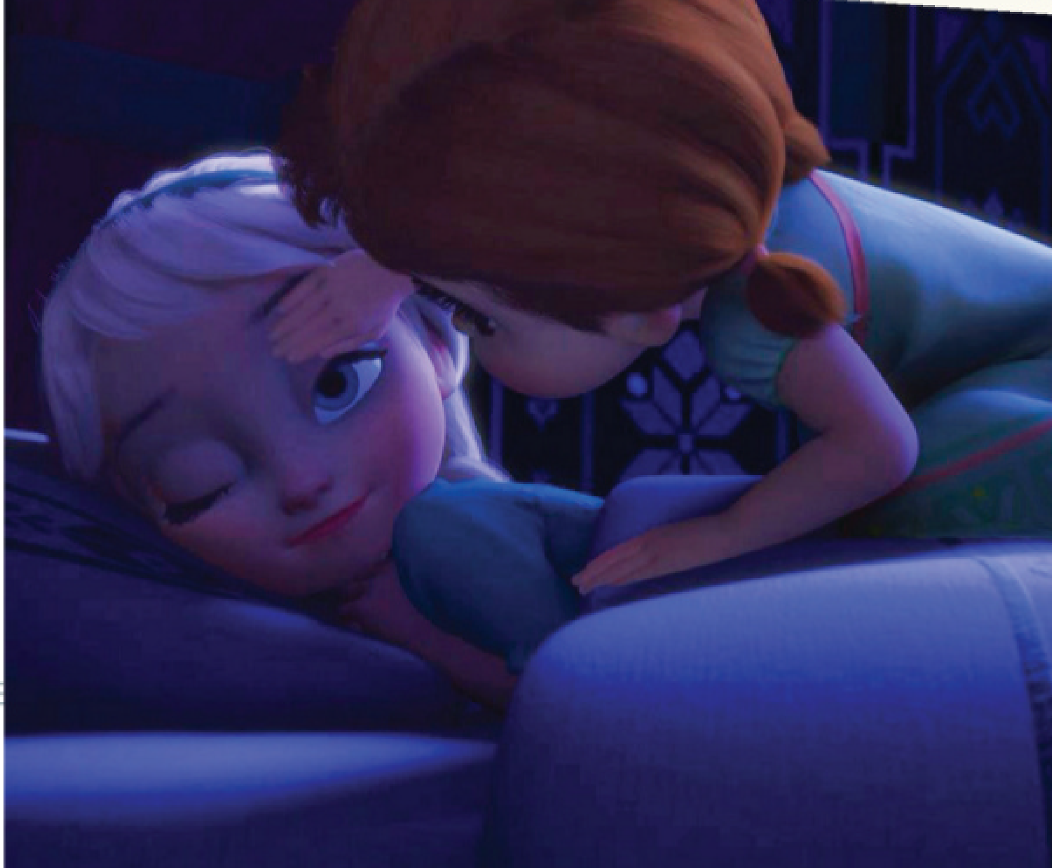
What did you bring to Elsa and Anna?
I used my daughters Ivy and Olivia. Their personalities are very much Anna and Elsa. When she was younger, Ivy would sit on Olivia in a certain way, with her leg tucked under, and when Olivia was sleeping, she would peel back her eye to see if she was awake.

So have other real people you know ended up onscreen?

CARTOON PRINCESS: JUST LIKE US! Bresee (left, at her desk at Disney in Burbank) says there “are so many things I can relate to” about the characters she helped to animate in *Frozen 2.*

YOU AWAKE? Bresee used a snapshot of her daughters Ivy and Olivia (below) to help her animate a moment between Elsa and Anna in a scene from the first *Frozen.*





My cat made an appearance in *Big Hero 6.* My husband was a model for Flynn Rider in *Tangled,* and I was Rapunzel. No one’s really safe around you because you’re always looking for inspiration!

What’s your favorite part of the job?

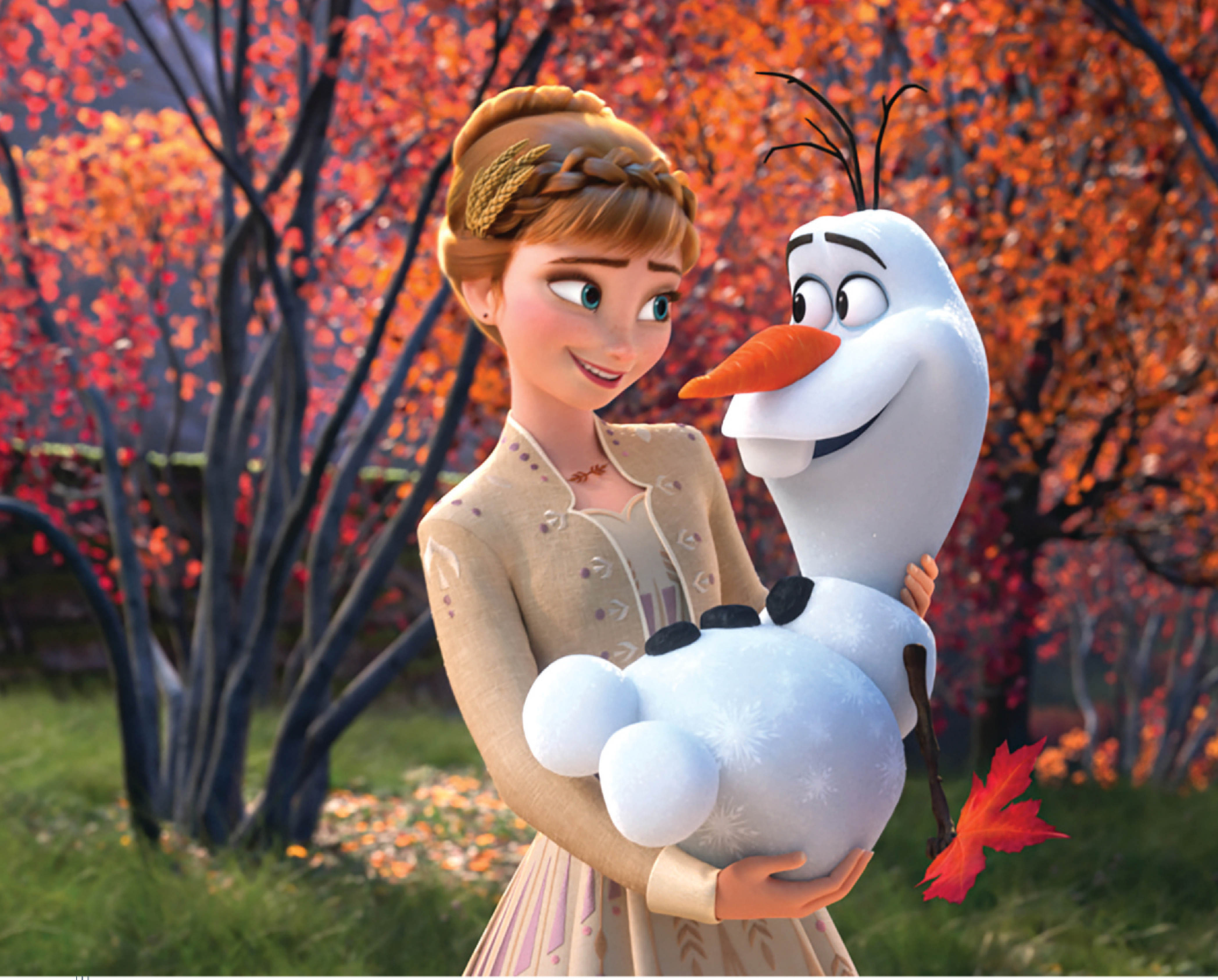
I love acting out a scene. But I do that in private because it can be a bit awkward.

Who was the most challenging character in *Frozen 2* to animate?

I’d say Gale, the wind spirit, who doesn’t really have a body. I don’t know how many months we spent on that. Our production supervisor Lauren had a baby in that time. We joked about that—the character took longer to create than a real person!

What’s your advice for somebody who wants to get into animation?

Drawing is a good start. And acting, because animators are really actors.



Bringing a Princess TO LIFE

MORE GROWN UP, ANNA MOVES WITH GRACE—BUT STILL KEEPS HER SILLY FACES

By the time the animation crew goes to work on Anna, the screenwriters have already written her part, the development artists have thought about how she will dress, and actress Kristen Bell has recorded all of her lines. Now it's time to make her move. "We listen to the dialogue—sometimes hundreds and hundreds of times—to pick up on every little inflection and inhale and exhale," says Hyun Min Lee, who supervised the team of computer-animation artists assigned to Anna. In *Frozen 2,* Anna is filled with strength and positive energy. Animators look for key moments in the script to bring those characteristics out, like when Anna makes funny faces while playing a game or smiles through an awkward "oops" when she has made a mistake. "We can pull down the edges of her mouth or push up her eyebrows or slightly move her lower lip. Humans have dozens of muscles to make the emotions show," says Lee. "That's the cool thing about animation—we can pretty much do anything for this character that we love."

THE ANIMATOR

HYUN MIN LEE SUPERVISED ANNA'S ACTION AND EXPRESSIONS

As a kid, who was your favorite Disney star?

Robin Hood. When we got our first video player, my mother said, "I think you'll like this. You should watch this." We went to the store to return it, and she said, "Okay, you can pick another one." And I would put *Robin Hood* back on the shelf and then pick it back up again and say, "I want to see this one again!"

Where did you grow up?

I was born in Korea, and when I was about 4 years old, my family moved to Hong Kong for a little bit. They had a show on TV there called *Walt Disney's Mickey and Donald*. Sometimes they played documentaries with old men showing people painting cells and animating. That was my introduction to the fact that these were actually drawn by people. I think I was 4 or 6 years old. I ended up learning animation at CalArts, where I had really great teachers. I said, "I love this; I want to do it for the rest of my life."

Did you ever draw on paper?

When I started I did. Now it's CG (computer generated) puppets that we use. My friends and I joke that we have fun because we loved playing with dolls as kids, and now it's like we're playing with dolls again. We have something like that inside the computer, and we can move every single joint in their bodies down to their fingertips. Sometimes you tell it to do something and play it back and go, "It's alive!"

Are you excited about Frozen 2 coming out?

I'm super excited to see it with my sister, my older sister—she's the Elsa and I'm the Anna. We'll both probably be hugging and in tears by the end.

Back in Time!

DREAM JOB
"We get to take these scenes and put our own heart and soul into them," says Lee (at her desk). Inset: Drawing while her mom waits.

EFFECTS EXPERTS

WHILE SOME ANIMATORS AIM TO CAPTURE REAL LIFE, THESE ARTISTS MAKE FANTASY BELIEVABLE—AND DAZZLING

A horse made of water? Sparkly magic? Call the effects team! Erin Ramos and Marlon West took on the film's supernatural side

You both worked on the first *Frozen*. Are the effects different in this one?

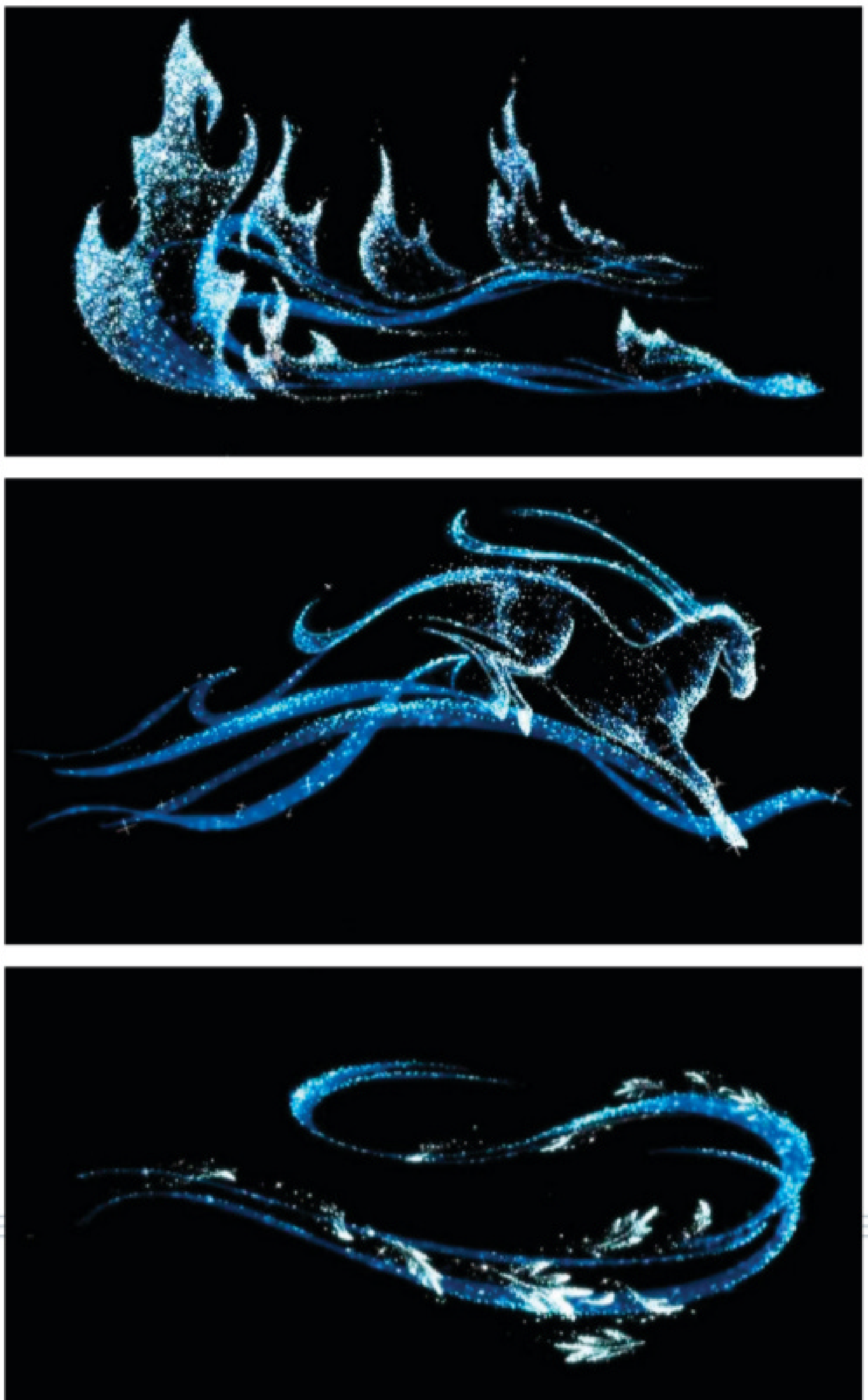
ERIN RAMOS (effects supervisor): In the first film we had characters walking through snow, a blizzard sequence, those kind of things. One of the challenges in *Frozen 2* is that in almost every single sequence, there's this huge epic effects moment. We had to create tools and design things for effects that only happen once, and then a new one for the next sequence.

What was one of the cool new effects you created?

MARLON WEST (head of effects animation): The Nokk [the water horse]. In Norwegian folktales it's actually a shape-shifting character. But for us, it was important that it not change too much.

ICE PIX
While imagining Elsa's visions of the fire, water and wind spirits, the effects team, including Ramos (above), came up with these sketches (right).

TWINKLE, TWINKLE
After character animation is done, effects artists add sparkles for Elsa's powers (far right). To consider mood as well as magic, they ask, "What's Elsa's emotional state in this moment?" says head of effects animation Dale Mayeda. (Cool fact: They still call it "pixie dust," a nod to early Disney animators who bedazzled *Cinderella's* Fairy Godmother and *Peter Pan's* Tinker Bell.)



ERIN: One question was, What does a water horse look like in the water? Is it invisible? Is it inky? Is it like a bubble cavity?

MARLON: It had to also run on top of the water without falling through and have a human rider that doesn't fall through it. It had to evaporate and then reappear. That was a challenge.

How did you figure it out?

ERIN: We tried to look at real phenomena. One thing was lava vents in the ocean. Underwater, you can see the heat distortion—the hot water moves in a more gaseous manner.

What does it take to become an effects artist?

MARLON: I came from a community where I didn't know anybody who was an artist. For me, it was just grit—working hard and trying to be really good. Aim high. Don't take no for an answer but do at least look at what's behind it. What matters is how you turn a no into a yes.

ERIN: I was inspired by movies like *Terminator 2* when I was a kid. I was like, "Oh my gosh, they're making movie magic on a computer? This is great!" I always had an aptitude for computers. What I think is cool about the Internet is just the amount of knowledge out there. There's so many resources online to help you learn techniques. A lot of what we do is just developing your eye: Go outside and look at how trees blow in the wind and waves move at the beach. All those things help.

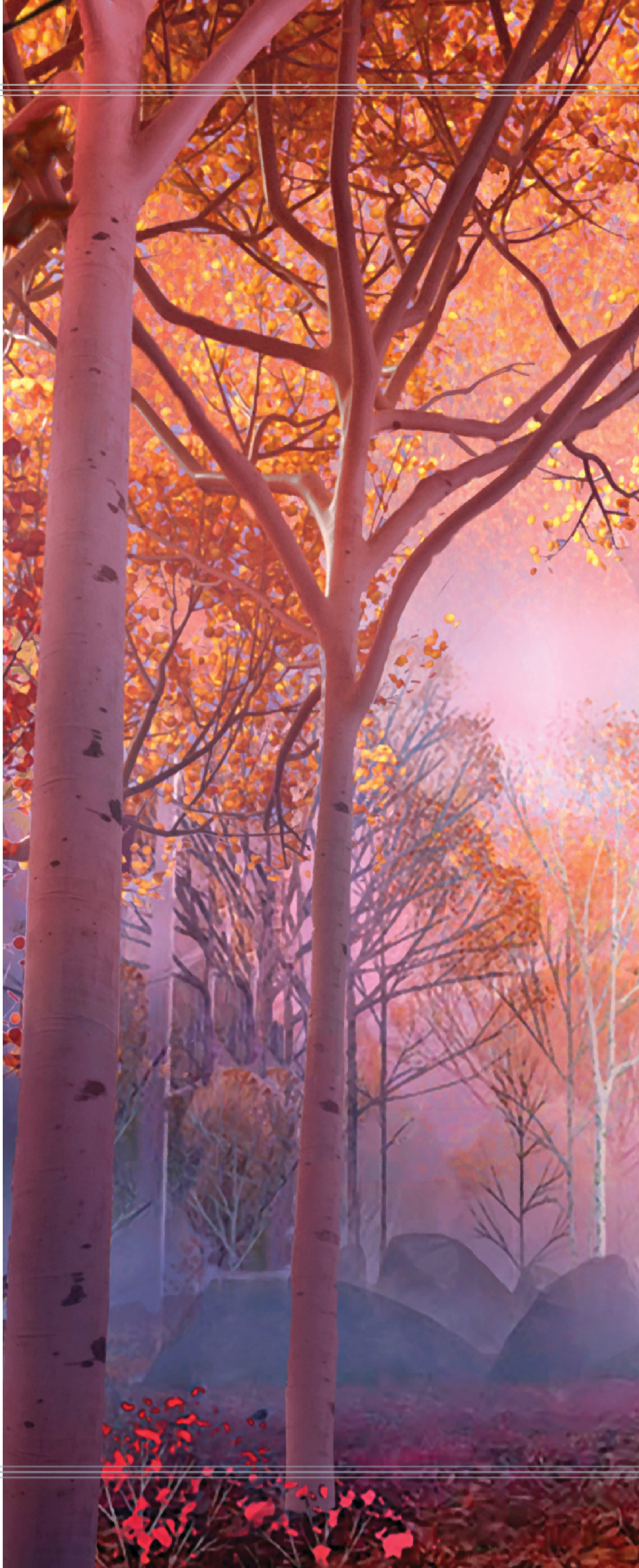
Back in Time!

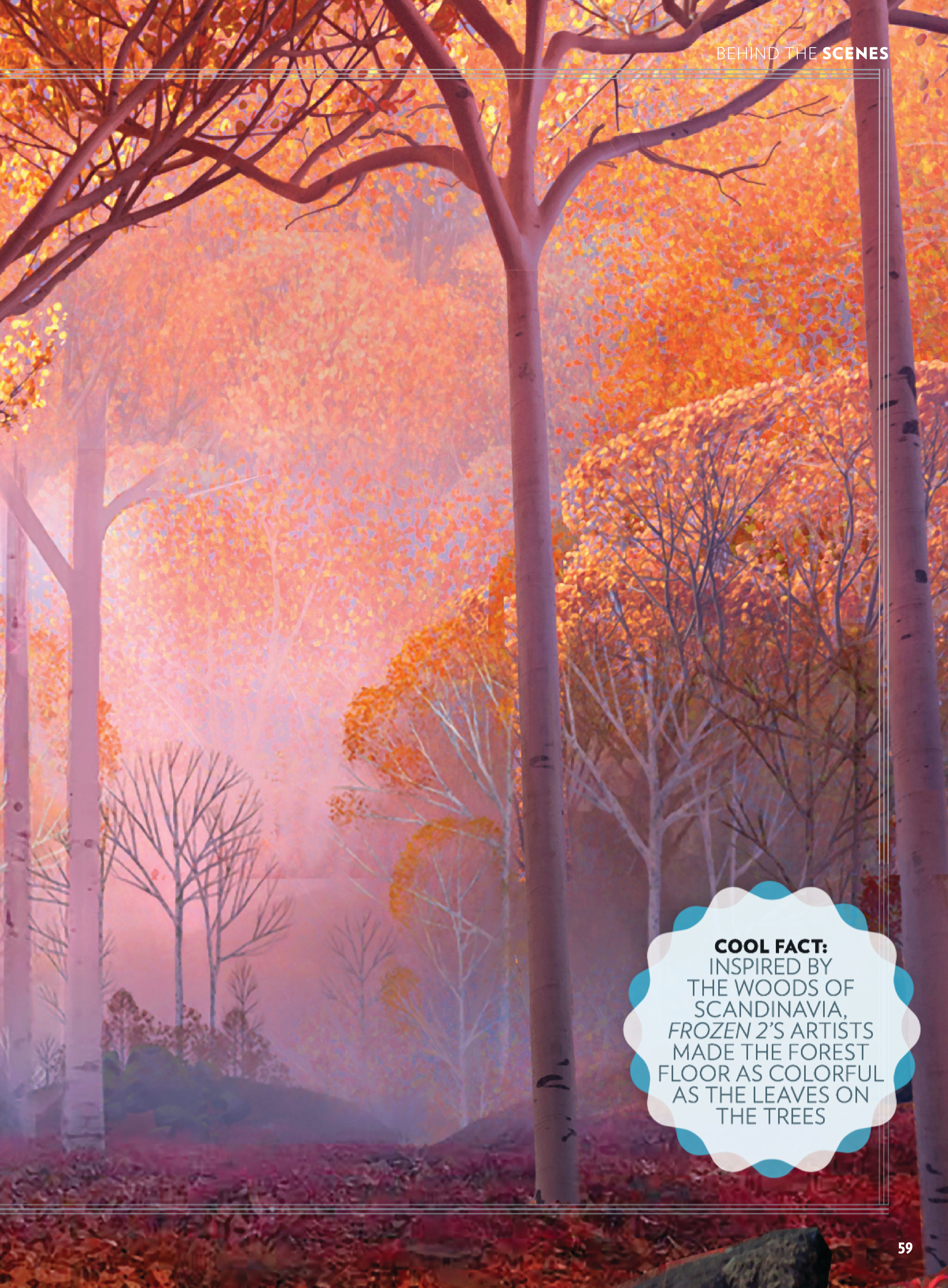
FUTURE FILMMAKER
"We've never seen Elsa run into an ocean and be tossed [by the waves]. It was like, 'This is really cool,'" says West (above, at work, and, right, honing his AV skills with a home movie camera, as a kid).

Setting THE SCENE

ONCE UPON A TIME THERE WAS AN ENCHANTED FOREST SHROUDED IN MIST. SPOILER: THE WHOLE THING WAS CREATED IN DISNEY ARTISTS' MINDS AND COMPUTERS

Before the first drawings were made that turned into the animation of *Frozen 2,* Lisa Keene was already thinking about things like colors of the new world they were creating. "In the first *Frozen,* the colors were pretty much anything we wanted," says the coproduction designer, "because we were putting them against a white backdrop," that is: the snow-covered landscape of Arendelle. For the forest where much of the new film takes place, Keene chose colors to match the autumn setting—cranberry, magenta, teal and black. Art director David Womersley researched Nordic forests, choosing the tallest trees to harmonize with the steep valleys of Arendelle and to frame the action of the animated characters—unlike smaller trees with low branches that might have gotten in their way. "In a real forest, there are plants everywhere, so we have to tame that," he says. Filling the forest with foggy mist made it moody but still open for action. The scenic drawings they made are called environments, and like the backdrops in a real-life theater, they beautifully set the stage for the *Frozen 2* heroes' epic adventures.

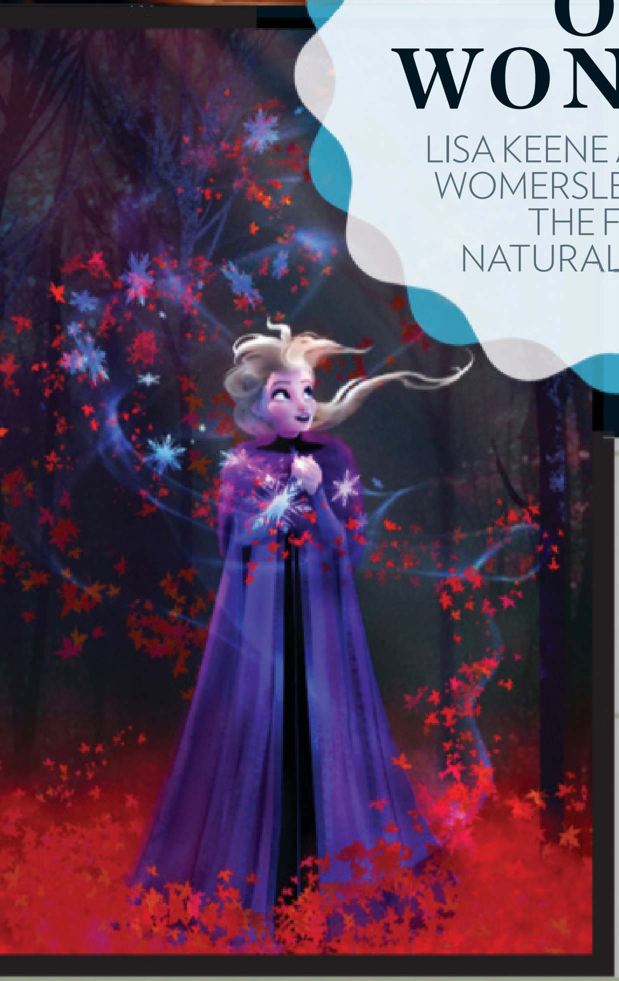




COOL FACT:
INSPIRED BY THE WOODS OF SCANDINAVIA, *FROZEN 2*'S ARTISTS MADE THE FOREST FLOOR AS COLORFUL AS THE LEAVES ON THE TREES

WORLD OF WONDER

LISA KEENE AND DAVID WOMERSLEY TENDED THE FILM'S NATURAL HABITAT



Who are your favorite *Frozen* characters?

LISA KEENE (coproduction designer): Anna and Kristoff crack me up. That relationship is pretty funny, and the depth of Anna's animation is really, really spectacular. Elsa too, but I mean there's something about Anna. You just think you know that person.

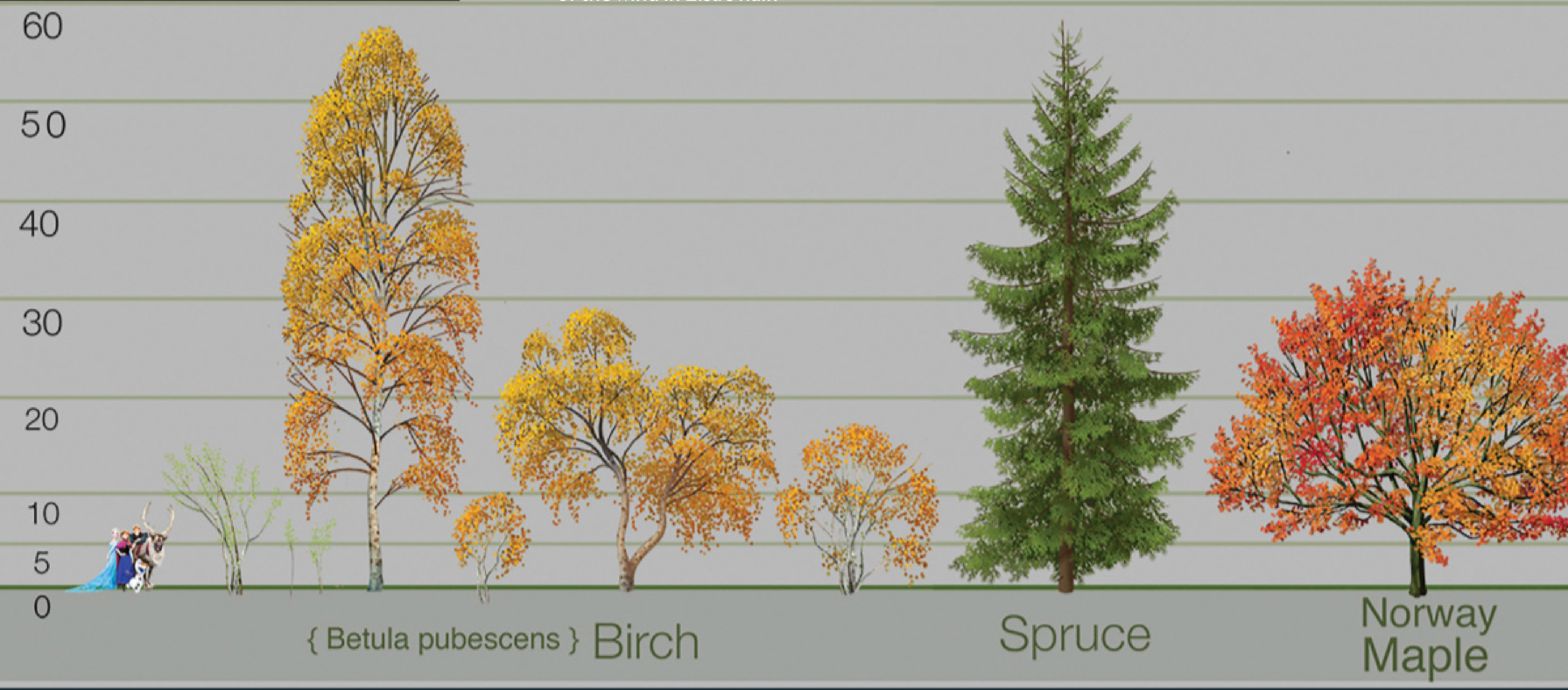
What's the biggest difference between working on *Frozen* versus *Frozen 2*?

DAVID WOMERSLEY (art director): By far the biggest is new technology that gives us the ability to have a lot more detail on the screen. There's literally much more stuff in a scene—more texture, more detail. Fewer limitations.

Will the audience see that?

LISA: I think you're going to see a little more believability. I'm not going to say more realistic, but more

INTO THE WOODS
Environment artists and animators used this scale drawing of trees from Scandinavia, with *Frozen* characters drawn at the bottom. Inset: Keene's sketch of the wind in Elsa's hair.



believable, because reality is not what we do. We do theater in a way.

How did you get your start in animated films?

DAVID: I went to a traditional art school in England. I was working as an illustrator and was out one night with friends who invited me to their studio. It happened to be an animation studio. I had some artwork on me, which I showed to their director. He said, "Oh, do you want a job?"

LISA: I was an illustration major at the Art Center of Pasadena. I wasn't really a lover of art history, which is a lot of what they taught, but I love movies and I wanted to be a children's book illustrator. You put those two together, and it led beautifully to Disney. I began here after graduation and I never left.

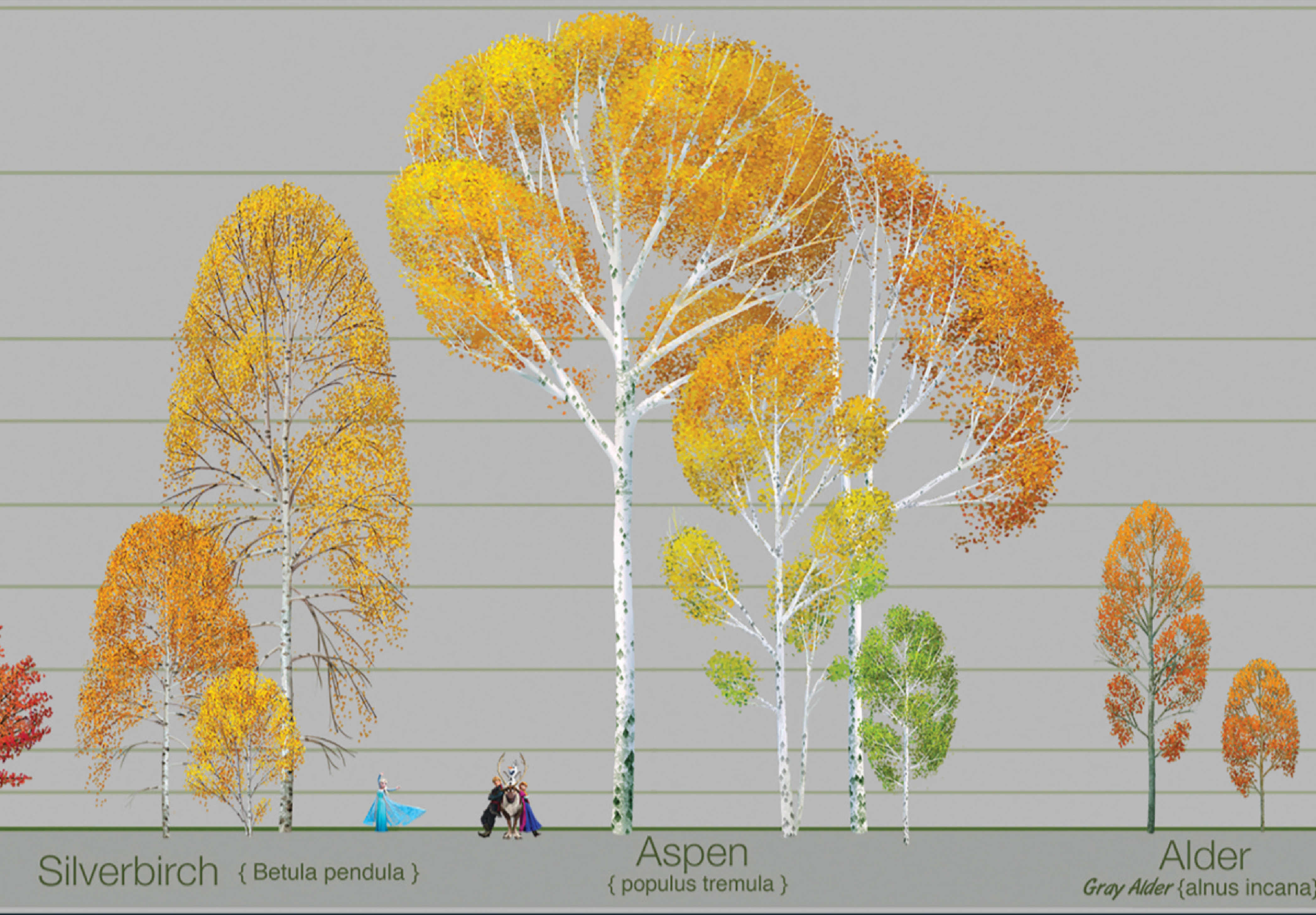
Do you ever pick up a paintbrush today?

LISA: Oh yeah, of course. I have my own thing I do at home. I paint in oils and canvas, in a real traditional way. I do that for me.

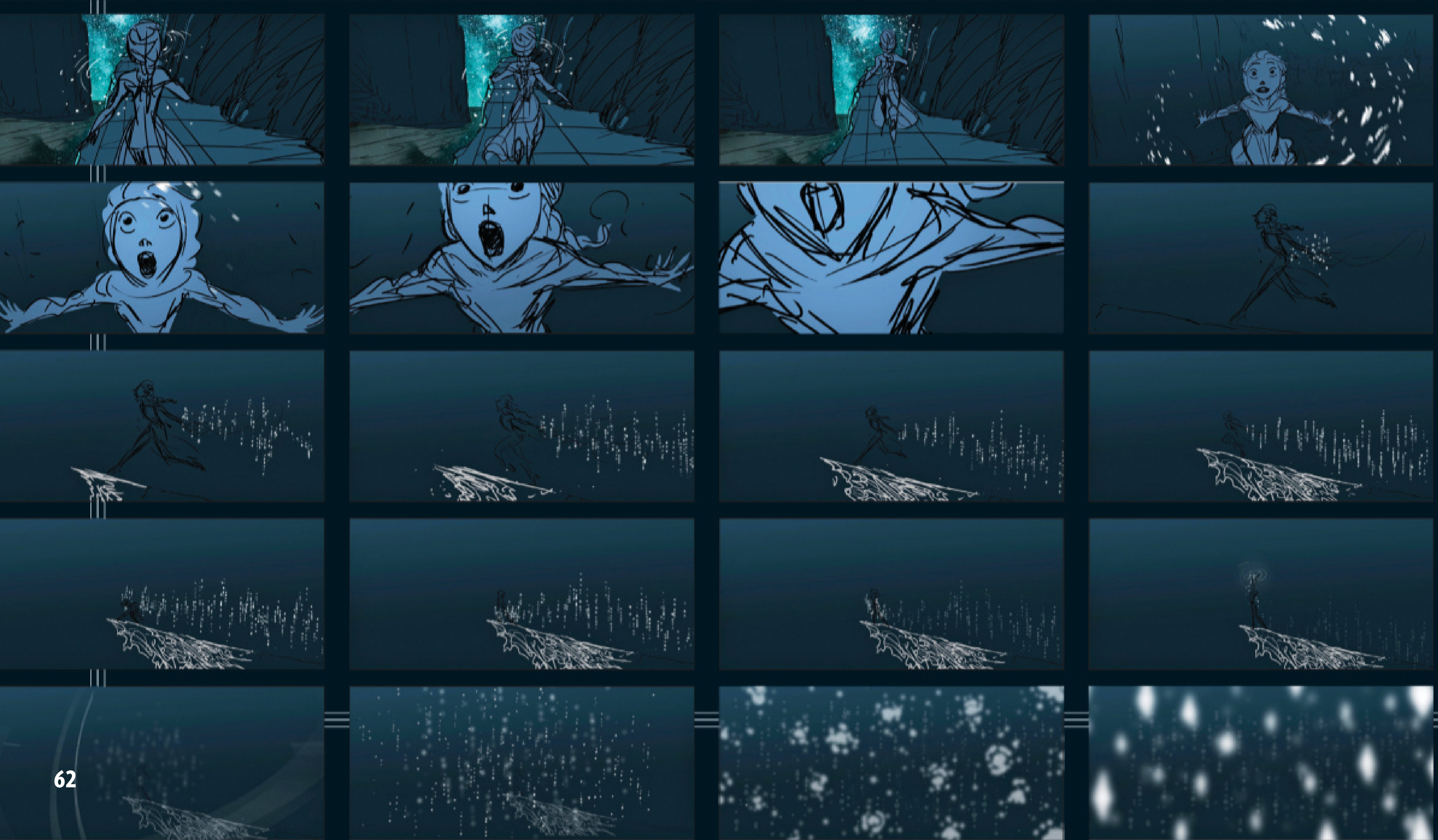
Are you excited about the movie's release?

DAVID: When you get close to the end, you start to think, "Wow, oh my God! We did that?" I think this one is a special one.

ARENDELLE REVEALED
In addition to creating the Enchanted Forest, *Frozen* artists dotted Elsa and Anna's hometown with many new buildings modeled on ones in Norway. With the blanket of snow from the first film lifted off Arendelle, "we made it more of a real place," says Womersley.



SONG TO SCREEN
After Menzel (above) records Elsa's dialogue and songs, storyboard artists mapped out, shot by shot, how her performance would appear in the film. Below: sketches for part of the "Into the Unknown" scene.



Making IT SING

FROZEN 2'S SONGWRITERS AND PERFORMERS PREVIEW THE MOVIE'S SEVEN NEW TUNES

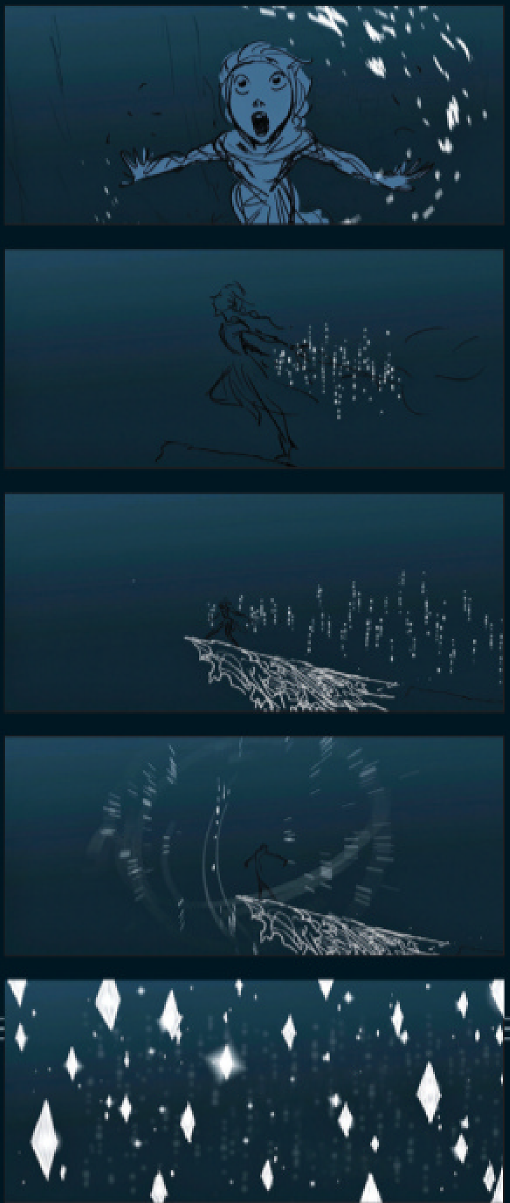
Frozen's big hit "Let It Go" was a perfect storm of Idina Menzel's soaring vocals on a song that captured Elsa's joy when she at last stops stifling the powers that make her extraordinary. Could composers Bobby Lopez and Kristen Anderson-Lopez work that magic again? Bobby says "there was no pressure" to deliver a *Frozen 2* showstopper. But, he says, "it was tricky finding new reasons for these characters to break out into song." They did, of course, with seven new tunes.

The first was "All Is Found," a lullaby sung by Queen Iduna, played by Evan Rachel Wood, who calls it "beautiful and haunting and sad and comforting all at once." (Listen for it again during the closing credits, sung by Kacey Musgraves.) Says Bobby: "We wrote it two years ago, and it became the musical road map for the rest of the score." Wood also has a duet with Menzel, "Show Yourself." At the start of her journey, Elsa sings "Into the Unknown," which has Menzel soaring again (along with featured Norwegian pop star Aurora). "It captures that moment when something is calling from your gut, and you can't ignore it," Kristen says. "You try to keep things the same, but you have to change."

Olaf (Josh Gad) sings about changes too in "When I Am Older." Says Kristen Bell of Anna's snowman pal: "He's having a mild existential crisis, as adolescents do." Her solo is "The Next Right Thing."

Kristoff (Jonathan Groff) sings about being "Lost in the Woods," while the whole gang chimes in on "Some Things Never Change," about enduring friendship. Even fans who haven't tired of belting out "Let It Go" at home, says Wood, "won't be disappointed."

KEEPING SCORE
A musical isn't just songs! Composer Christophe Beck (below at a scoring session) wrote the orchestral music that plays in both the original film and *Frozen 2*. In the first film, Beck recorded with some traditional Scandinavian instruments and a Norwegian choir.



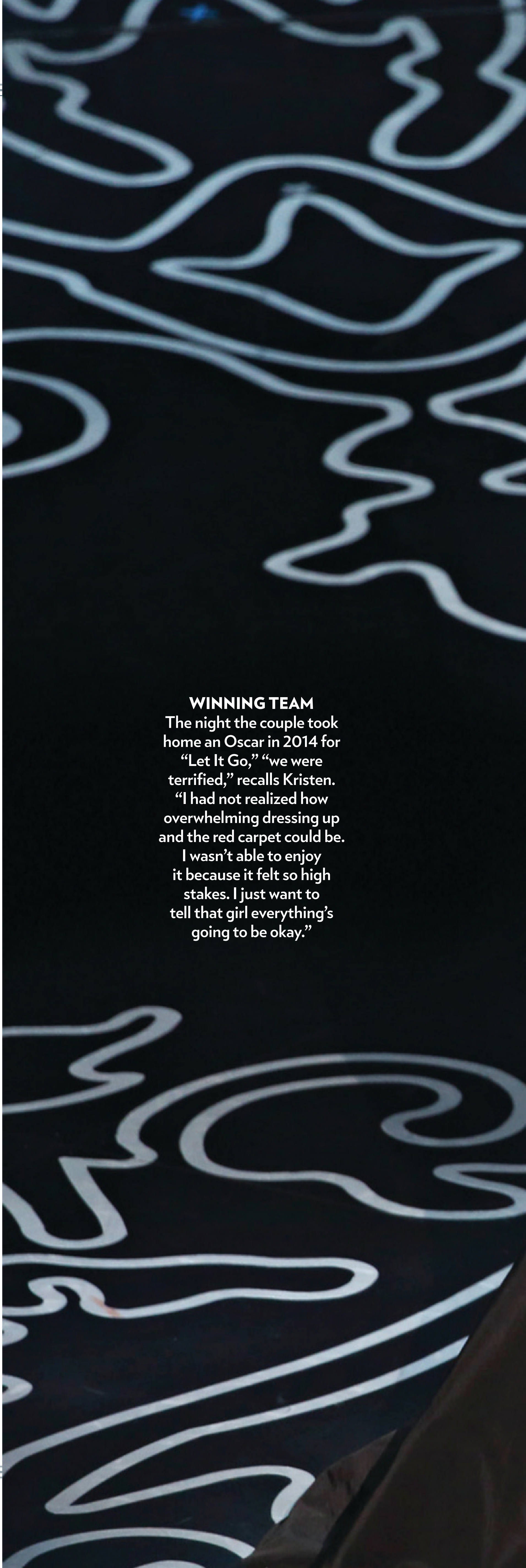
PARTNERS in Life & MUSIC

AFTER 'LET IT GO' HOW DID COMPOSERS BOBBY LOPEZ AND KRISTEN ANDERSON-LOPEZ COME UP WITH AN ENCORE? BY LOOKING, AGAIN, TO THEIR DAUGHTERS—AND TO THEIR OWN LIVES—FOR INSPIRATION

Writing songs for the sisters in the first *Frozen*, Bobby Lopez and Kristen Anderson-Lopez didn't have to look far for inspiration. In their Brooklyn home their daughters Katie and Annie, then 7 and 3 years old, gave them loads of ideas just by being siblings who sometimes argued but always loved each other. (Katie later played young Anna, while Annie voiced a baby troll.) So when it came time for *Frozen 2,* their daughters, now ages 14 and 10, again provided material from their lives. "This movie is about Anna and Elsa growing older and finding their path," says Kristen. "For us, it's about helping our girls find their path and not get distracted by the enchanted forest of phone and friends. The fact that we're in this moment as parents affected the choices we made with Elsa and Anna."

The composers, who met at a songwriters' workshop in 1999, married in 2003. But they didn't collaborate until three years later, on Disney World's Animal Kingdom show *Finding Nemo—the Musical*. Bobby had already had a lot of success on Broadway, while Kristen had been working hard but with less recognition. "Half of that was not thinking that I deserved to be on Broadway, because I had seen so few examples. *Why are there so few female composers?* Sometimes you have to show yourself what you can do," says Kristen. "There is a song we've written for Elsa that is influenced by this journey."

Working together turned out to be a good move. They won an Academy Award for *Frozen*'s "Let It Go." And a song they cowrote for the 2017 film *Coco,* a lullaby called



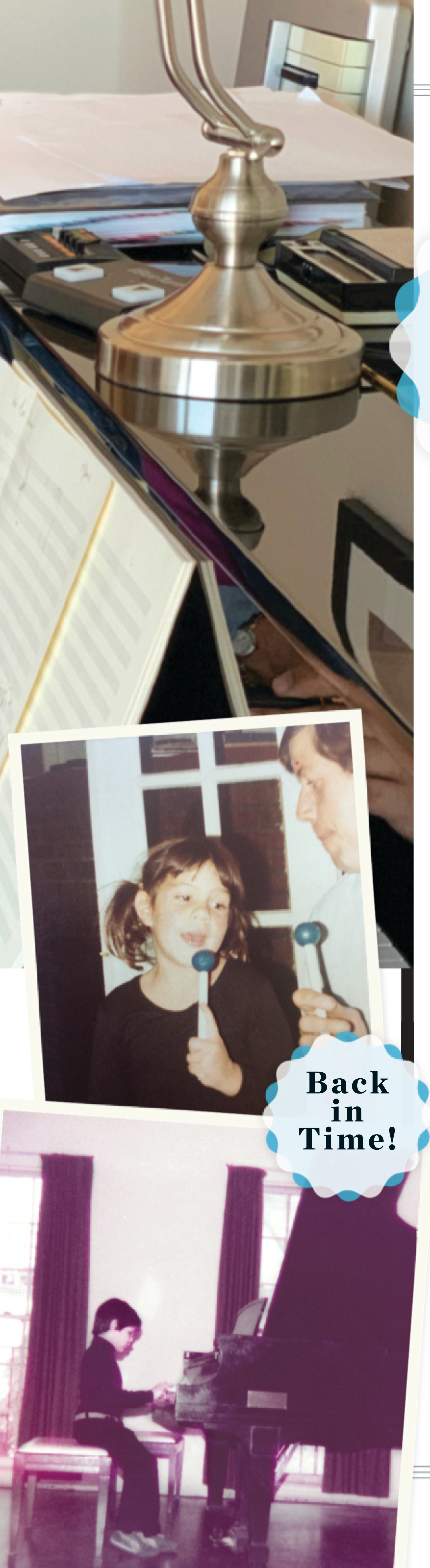
WINNING TEAM
The night the couple took home an Oscar in 2014 for "Let It Go," "we were terrified," recalls Kristen. "I had not realized how overwhelming dressing up and the red carpet could be. I wasn't able to enjoy it because it felt so high stakes. I just want to tell that girl everything's going to be okay."

“Remember Me,” won them another. Still, the process isn’t always easy. “We have different approaches,” says Bobby. “Kristen loves to dive in, and I like to talk more, so we have everything we need to start.” Adds Kristen: “When we used to disagree, whoever was the most upset would win.”

Now they have smoothed out their system, which often includes a video call to the Disney team in California, including Jennifer Lee. “I’ll say, ‘I think the song is about Elsa dealing with a struggle—what do you know about that?’ And Jen will give us script pages,” says Kristen. While she tests out rhymes, her husband might plink out a new melody. “Bobby has this magical power: Sometimes both Jen and I would be completely lost, and Bobby would play, and it broke open a story for Jen and lyrics for me.” So even if—as with their daughters—they might argue a bit on their way, says Bobby, “it always ends up in a place that is playing and having a lot of fun. We inspire each other so much.”

WORDS, PICTURES AND MUSIC
The couple (in their Brooklyn office in September) wrote music for the first film at home in their basement studio. But during a long winter when they rarely went out, “we almost killed each other writing *Frozen* Broadway,” Kristen jokes. They’ve since moved to a work space with separate offices. “At home we worry about taking out the garbage. Here we can play.”

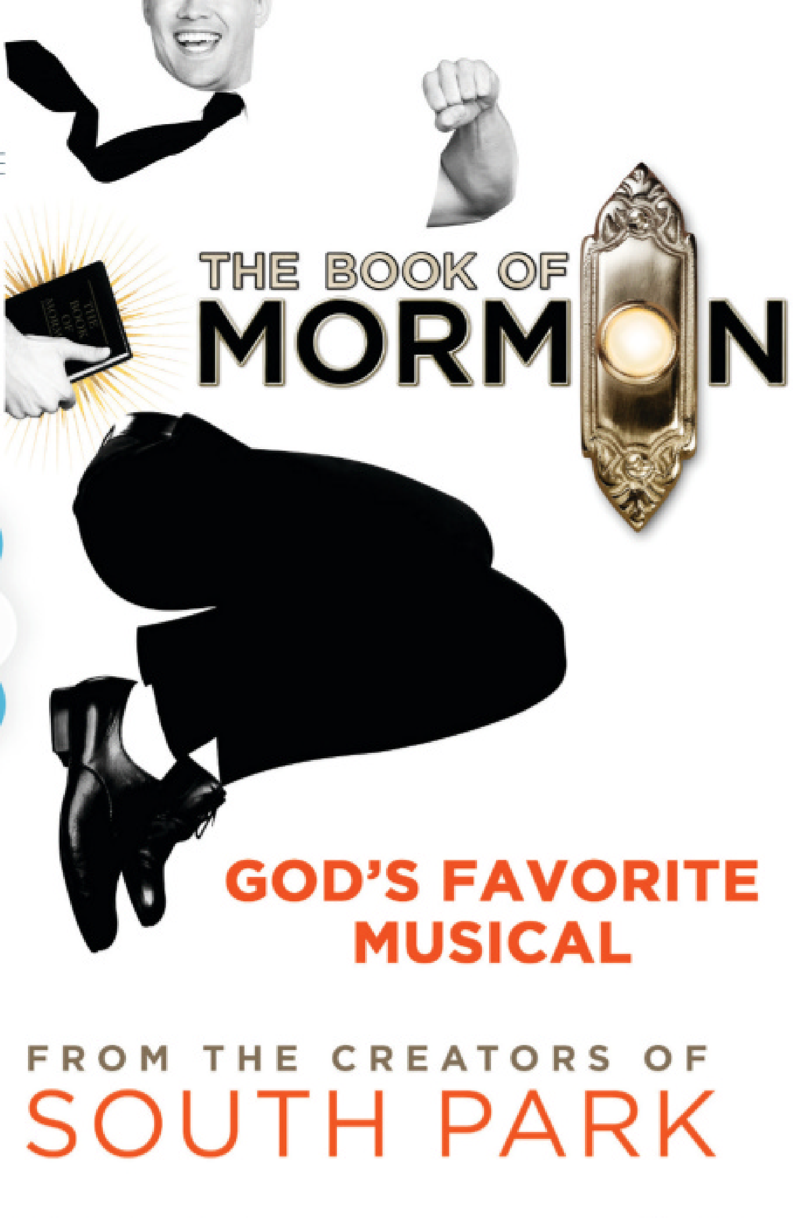
STARTING YOUNG
“I was bitten by the bug early,” says Kristen (top inset, age 7). When Bobby (bottom inset, age 7) was 11, “I was writing for a little theater group.”


Back in Time!

THEIR LIVES IN SONG

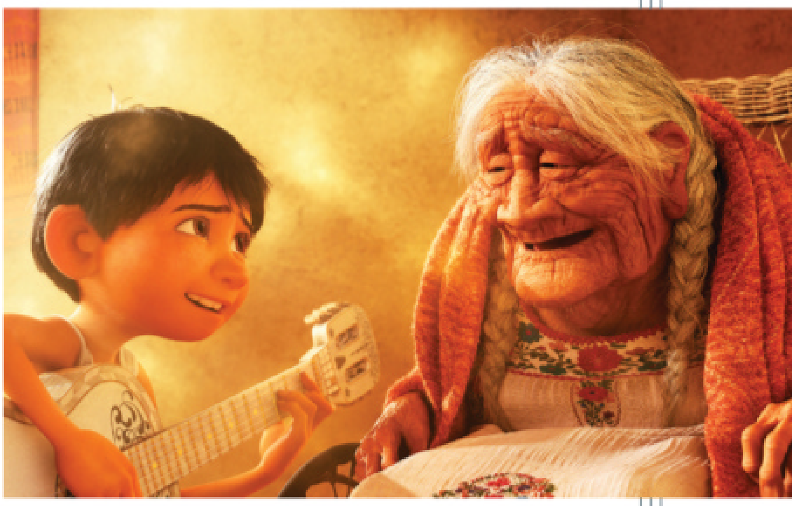
HOW DO YOU GET TO BROADWAY AND *FROZEN*? PRACTICE!

At the age of 7, Robert Lopez discovered his love for music when his family moved into an apartment in New York City that already had a piano. Lopez began taking lessons, and his teacher encouraged him to compose little tunes. "He taught me about melody, and it was baked into me at an early age," he says. Success came early—at 29, he won a Tony Award for the Broadway (grown-up) puppet musical *Avenue Q*. Seven years later he won a second for *The Book of Mormon*. Along the way, "Kristen was a big voice in my ear helping me. She was instrumental." Kristen too was drawn to show business as a child. "I was lucky enough to grow up an hour away from New York City, and every birthday I asked for a cast album or to go to a show," she says. "At home I made a backyard production studio, where all the neighborhood kids were my actors. I'd write, direct and star in a whole backyard extravaganza." She was also fine-tuning her talent for words, crafting handmade rhyming birthday cards for her family. "And now look, that's what I do!" she says. "I take stories, and I turn them into rhymes for a living."



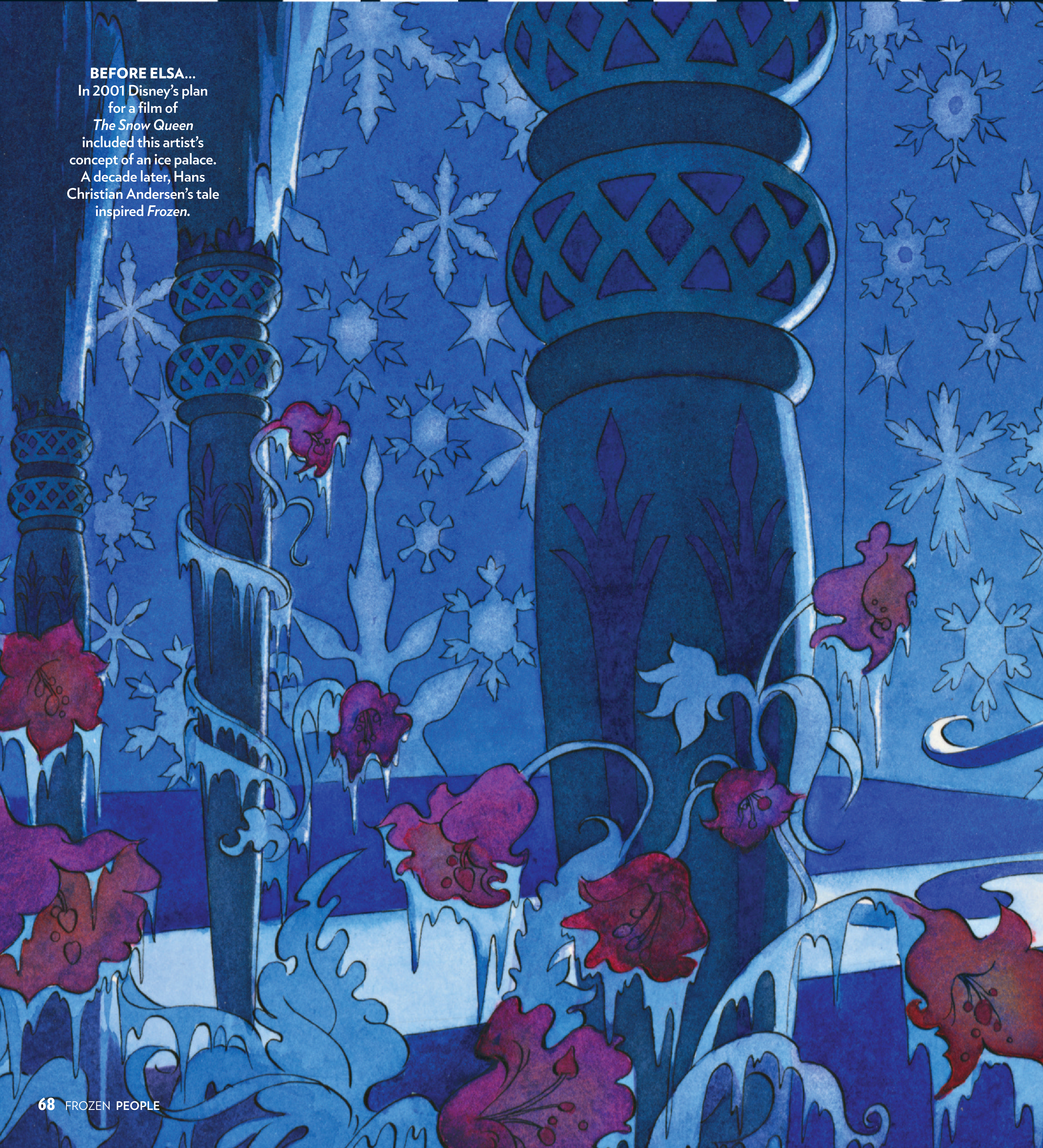
SCORING THE HITS

In 2003 Lopez saw Broadway success with his first major professional musical, *Avenue Q* (bottom) and later *The Book of Mormon* (2011). After *Frozen,* the couple wrote songs for the 2017 animated film *Coco* (below), including the bedtime song "Remember Me." "Lullabies play a huge role in our family," Kristen says. "We'd write an original lullaby every night when our kids were little, and we wrote some they could sing when we were away. 'Remember Me' came out of that."



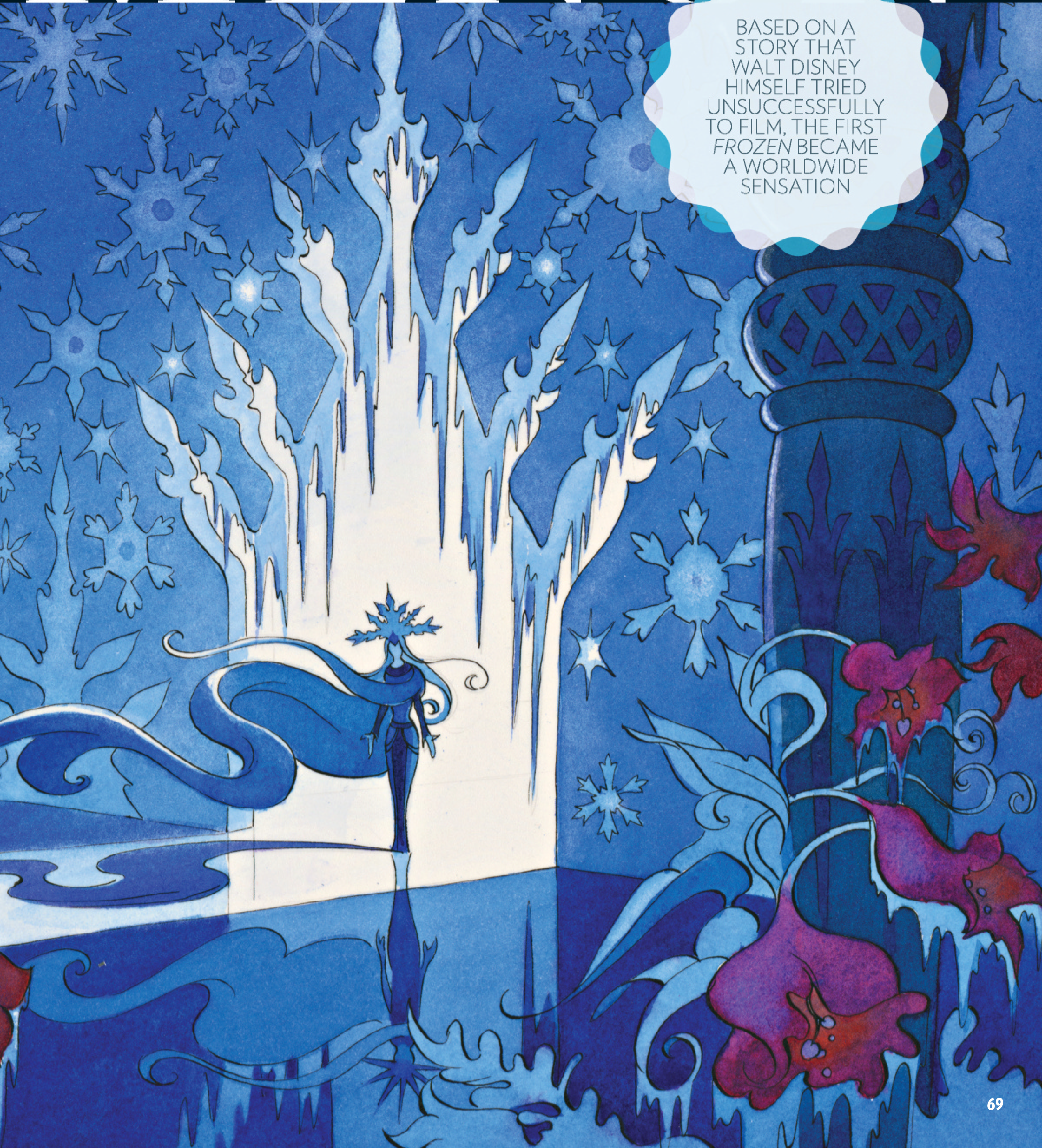
SCHOOL
Founded by Kate Monster

THE PHENO



BEFORE ELSA... In 2001 Disney's plan for a film of *The Snow Queen* included this artist's concept of an ice palace. A decade later, Hans Christian Andersen's tale inspired *Frozen*.

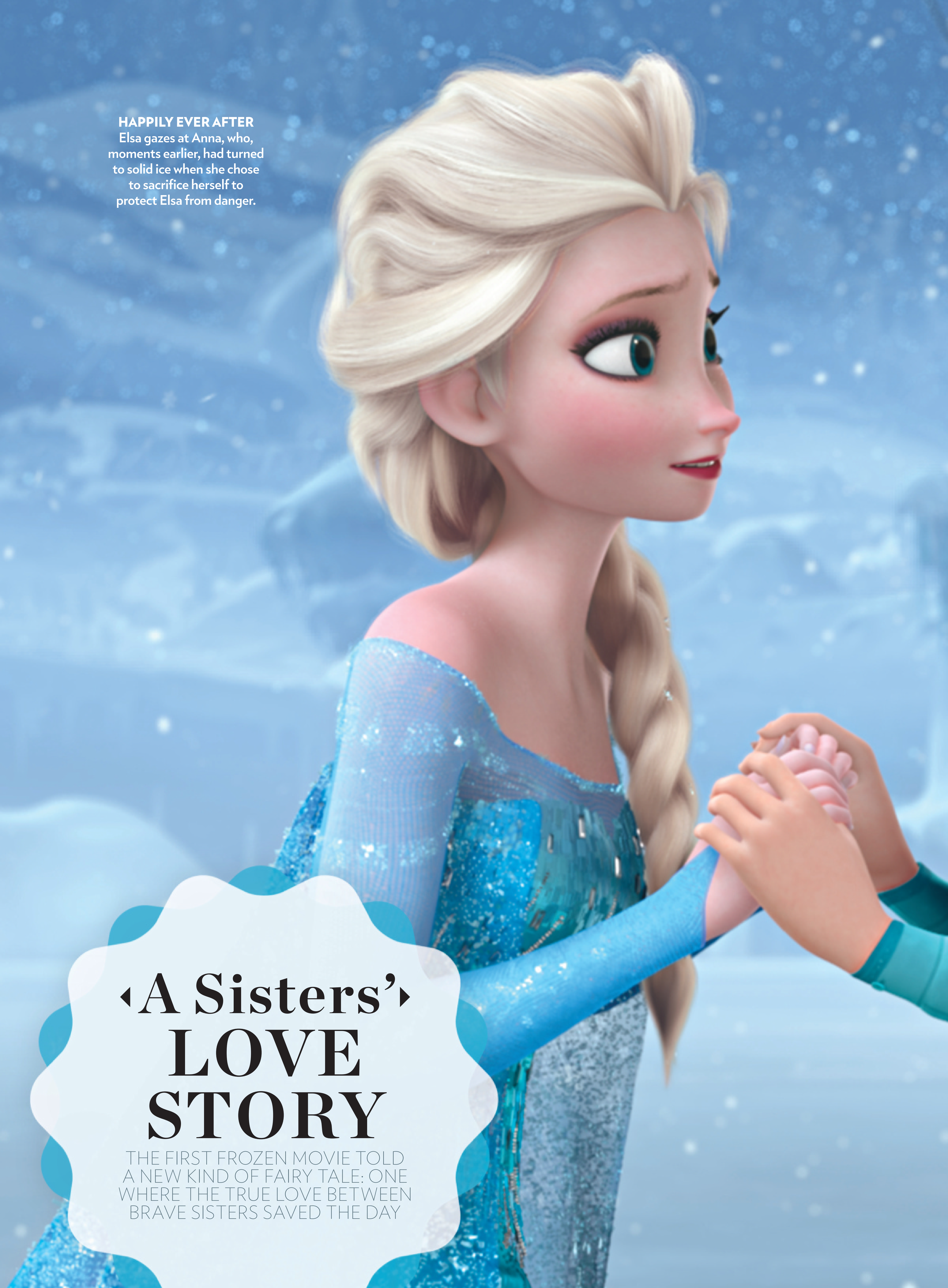
MENON



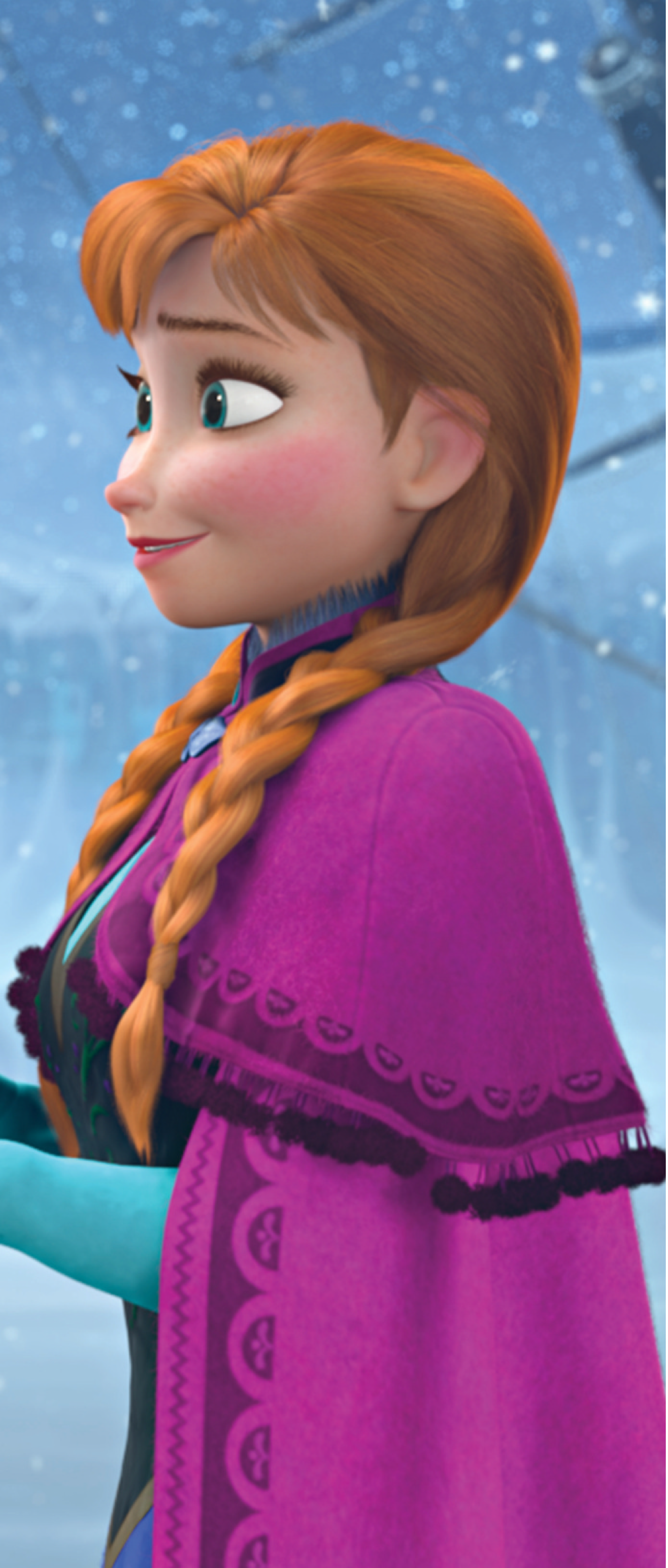
BASED ON A STORY THAT WALT DISNEY HIMSELF TRIED UNSUCCESSFULLY TO FILM, THE FIRST *FROZEN* BECAME A WORLDWIDE SENSATION

A Sisters' LOVE STORY

THE FIRST FROZEN MOVIE TOLD A NEW KIND OF FAIRY TALE: ONE WHERE THE TRUE LOVE BETWEEN BRAVE SISTERS SAVED THE DAY



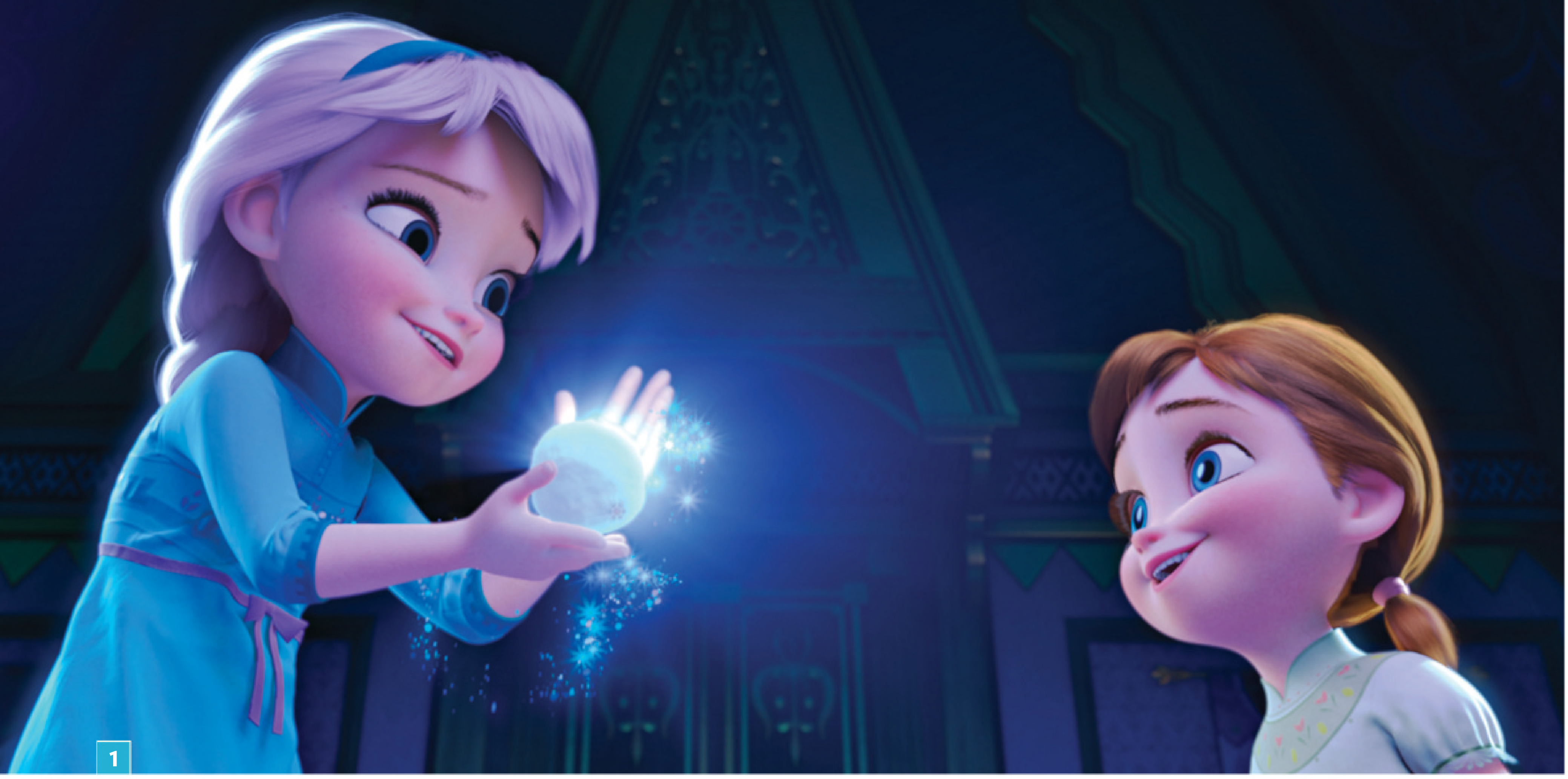
HAPPILY EVER AFTER
Elsa gazes at Anna, who, moments earlier, had turned to solid ice when she chose to sacrifice herself to protect Elsa from danger.



IT HAPPENED QUICKLY, like a sudden storm—or maybe even an avalanche. After Disney's *Frozen* opened Nov. 27, 2013, the animated musical adventure captured the imagination of moviegoers around the world. The tale turned on the relationship between two royal sisters whose parents vanished when they were teenagers: Elsa (voiced by Idina Menzel), gifted with icy powers she doesn't know how to control, and Anna (voiced by Kristen Bell), the spunky younger sister who warms Elsa's heart—and will help save their home kingdom of Arendelle.

The summer of her 21st year, Elsa is crowned queen. That same day, Anna agrees to marry Prince Hans of the Southern Isles (voiced by Santino Fontana)—a man she's only just met, who also happens to be scheming to steal the throne. Her decision upsets Elsa, and the two sisters argue. During their fight, Elsa accidentally plunges Arendelle into eternal winter. Horrified, she flees to the solitude of an ice palace in the mountains, where she can live freely without causing harm to anyone. Determined to bring her older sister home—and also bring back summer—Anna sets off on a dangerous journey, aided by ice merchant Kristoff (Jonathan Groff), his reindeer Sven and a talking, singing, dancing snowman, Olaf (Josh Gad). Along the way they encounter a giant abominable ice monster and meet some wise singing trolls. In the end, though, it's Anna's persistence and her unfailing love for Elsa that save the day.

The heartfelt story won over audiences of all ages—including the adults who vote for the Academy Awards. The film won two Oscars: one for Best Animated Feature (it beat four other movies, including *Despicable Me 2*) and another prize for Elsa's signature song, "Let It Go." The movie became so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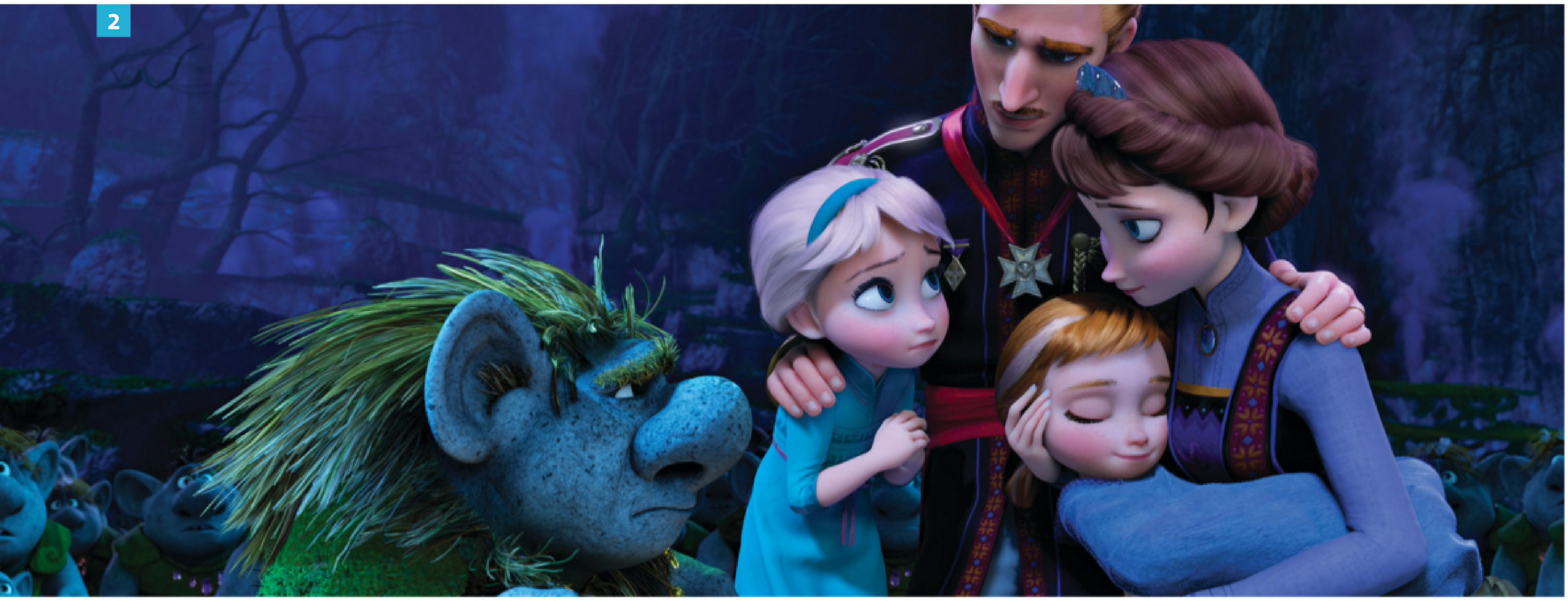
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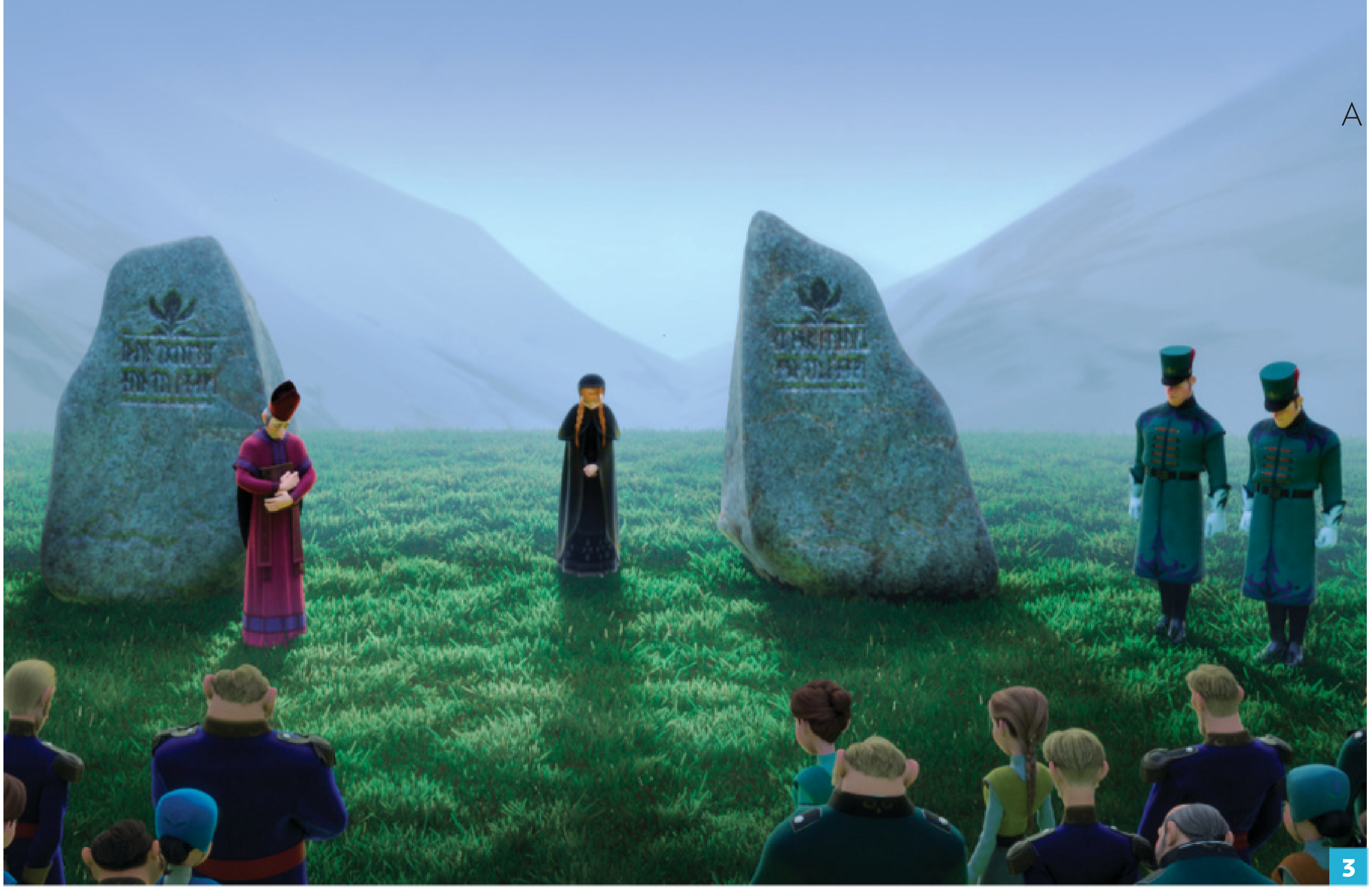
1, 2. CHILDHOOD MAGIC AND DANGER
As kids, Elsa delighted her little sister with her snowmaking powers (photo 1, above). But when Elsa accidentally struck Anna with a freezing zap, the girls' parents brought them to the trolls (photo 2), whose leader, Grand Pabbie (the voice of Irish actor Ciarán Hinds), reversed the spell and erased Anna's memory of the event. From then on, Anna was kept away from Elsa for her own safety. They grew up apart in the palace.

popular it inspired a Broadway musical (see page 78) and even helped boost tourism to Norway (page 88), the chilly European country that served as the inspiration for Arendelle. An animated short, *Frozen Fever* brought the sisters back to the big screen in 2015; two years later Disney released *Olaf's Frozen Adventure*, a 21-minute featurette with four original songs. With a full-length sequel finally arriving in theaters, you can bet the *Frozen* storm will rage on—the cold never bothered us anyway.



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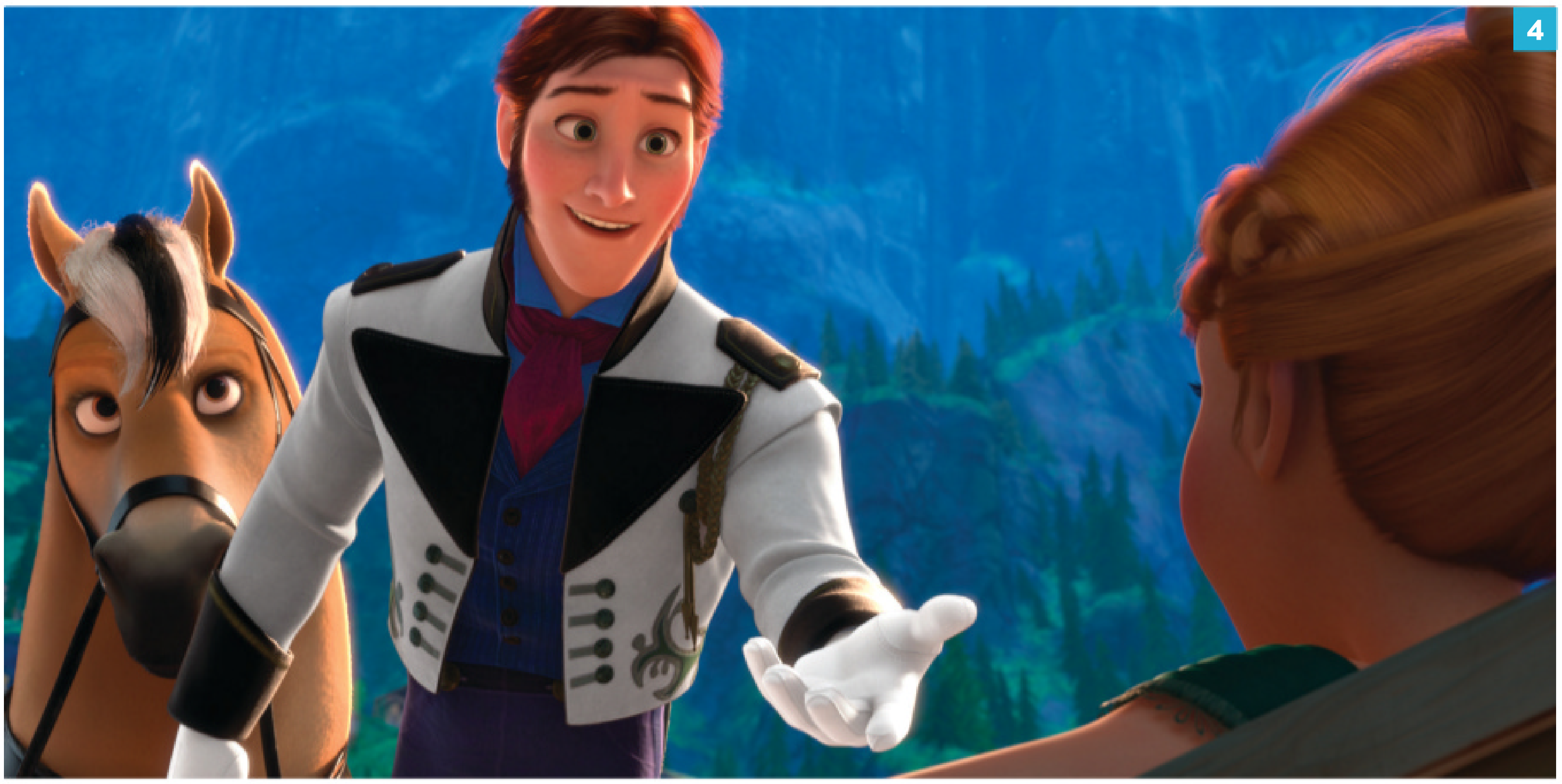
3. THE LAST FAREWELL

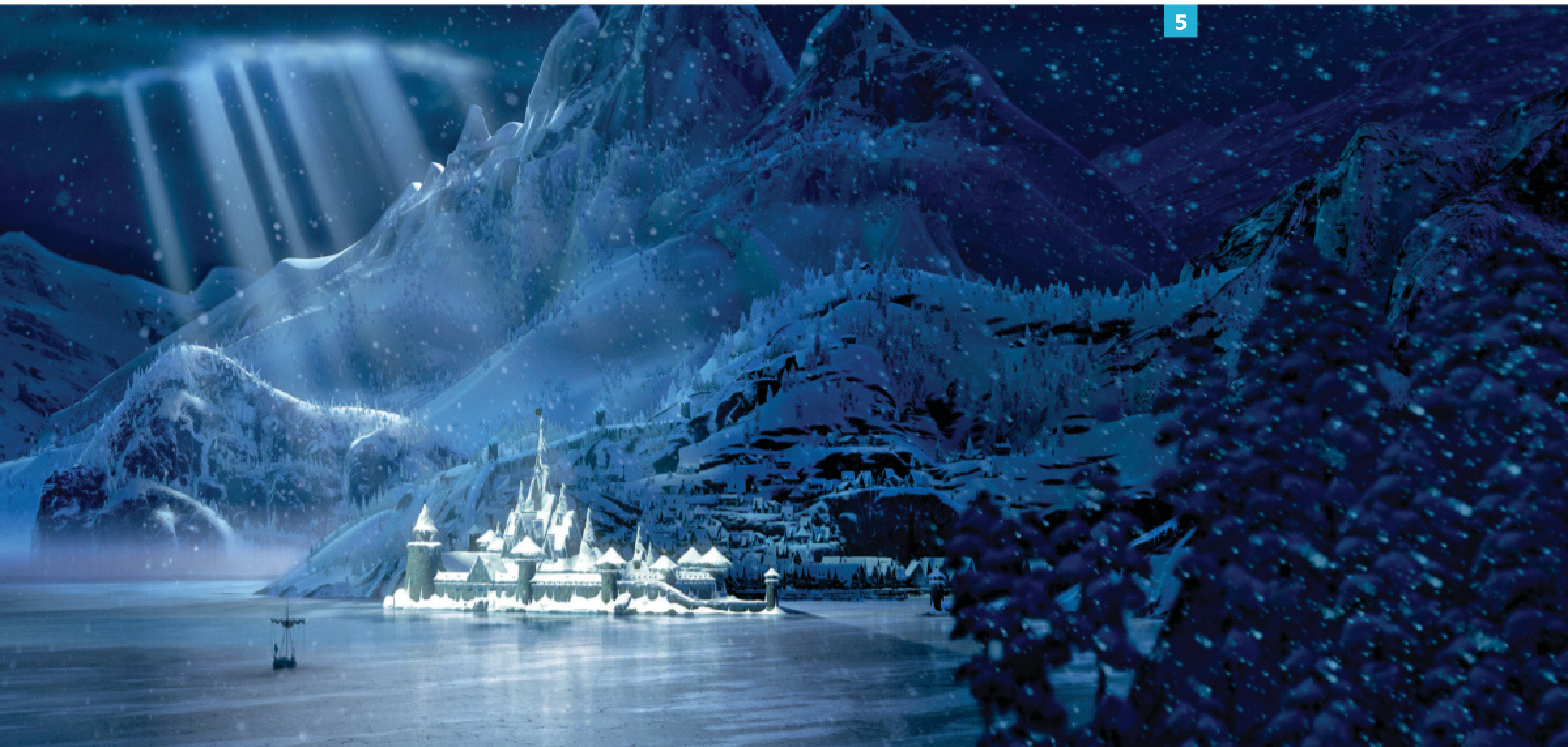
Anna mourning the loss of her parents, King Agnarr and Queen Iduna, after they take a mysterious trip and were tragically never seen again.

4



4. LOVE AT FIRST SIGHT?

On the day of her sister's coronation, Anna meets and becomes lovestruck by Hans, who accidentally knocks her into a boat with his horse Sitron.



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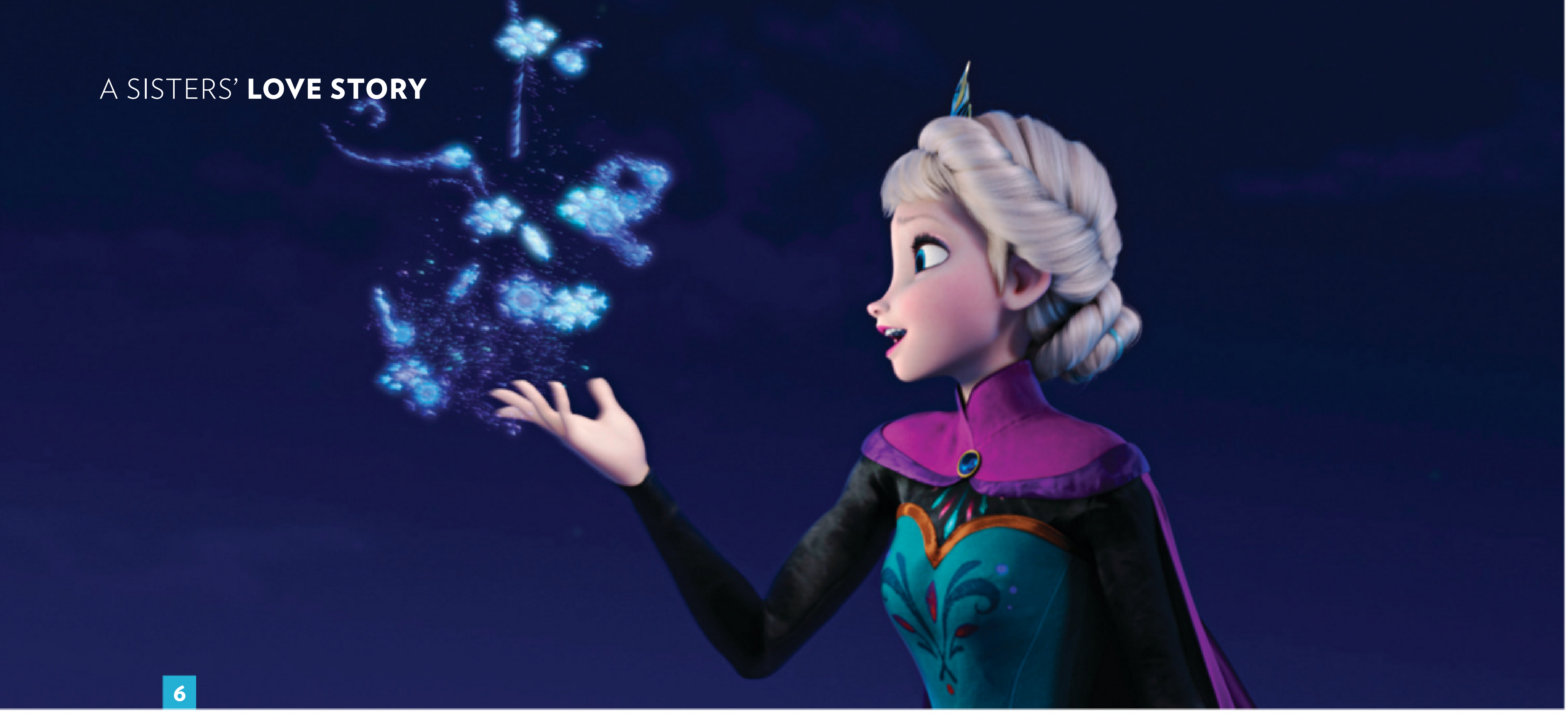
5. A BEAUTIFUL NIGHTMARE

As she flees Arendelle, Elsa leaves her kingdom suffering through an endless winter—lovely to look at but bad for the citizens, who need summer to return.



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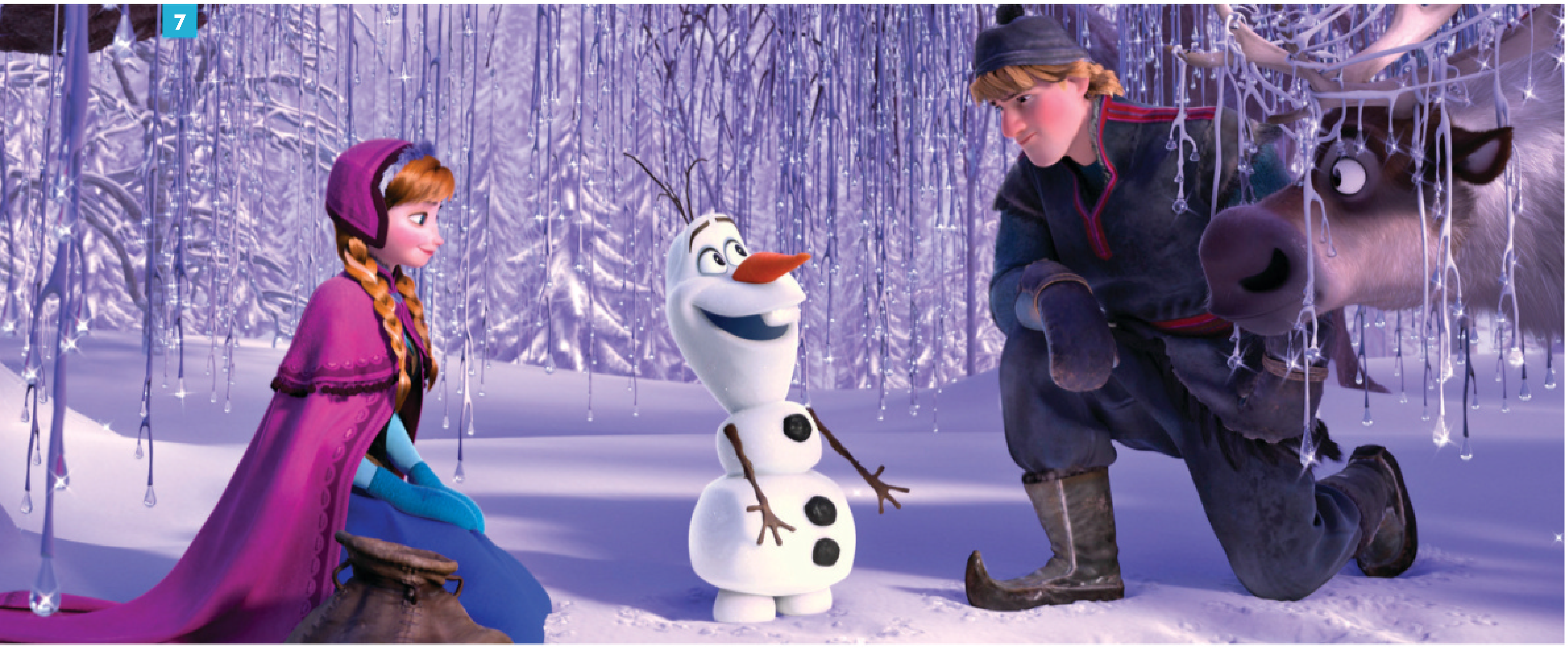

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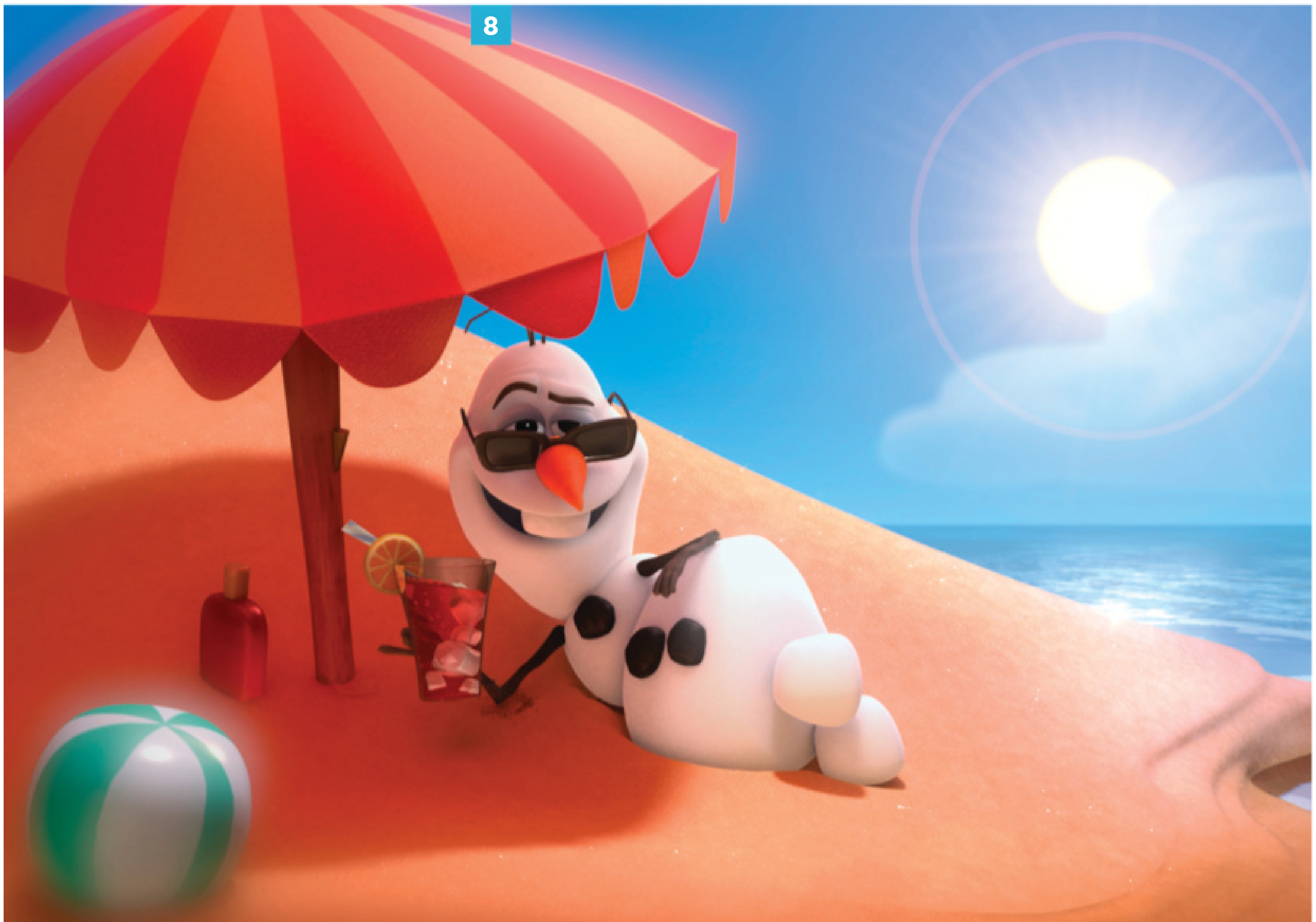
6. 'LET IT GO'
Elsa (top) conjures an ice palace out of thin air and in her solitude discovers how freeing it is to be herself at last—frosty powers and all.

7, 8. OF ICE AND SNOWMEN
While searching for Elsa, Anna meets an ice harvester, Kristoff, and his loyal reindeer Sven. They team up to find the queen and reverse the frozen spell and soon encounter a snowman named Olaf, who loves warm hugs and dreams of summer (below left).



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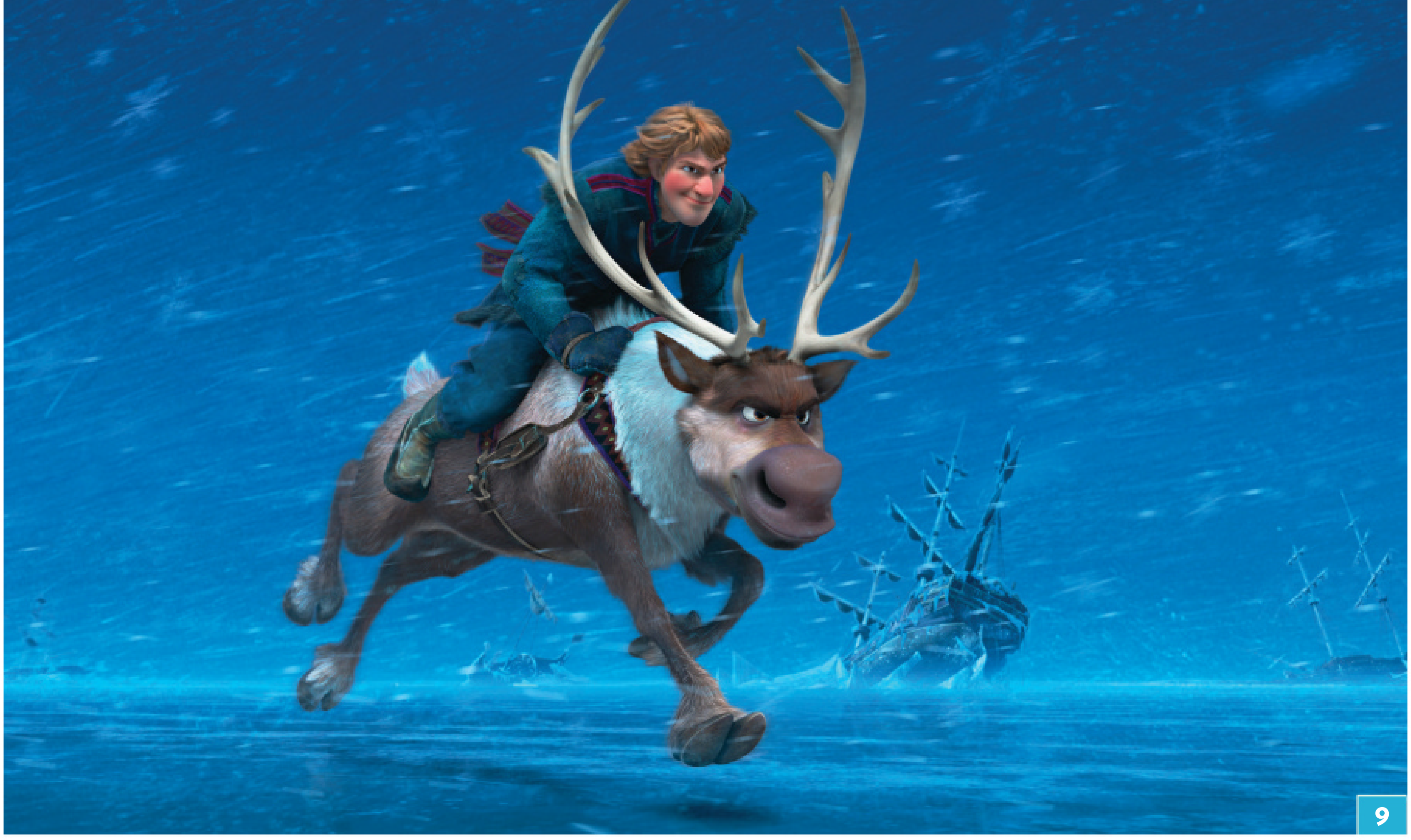
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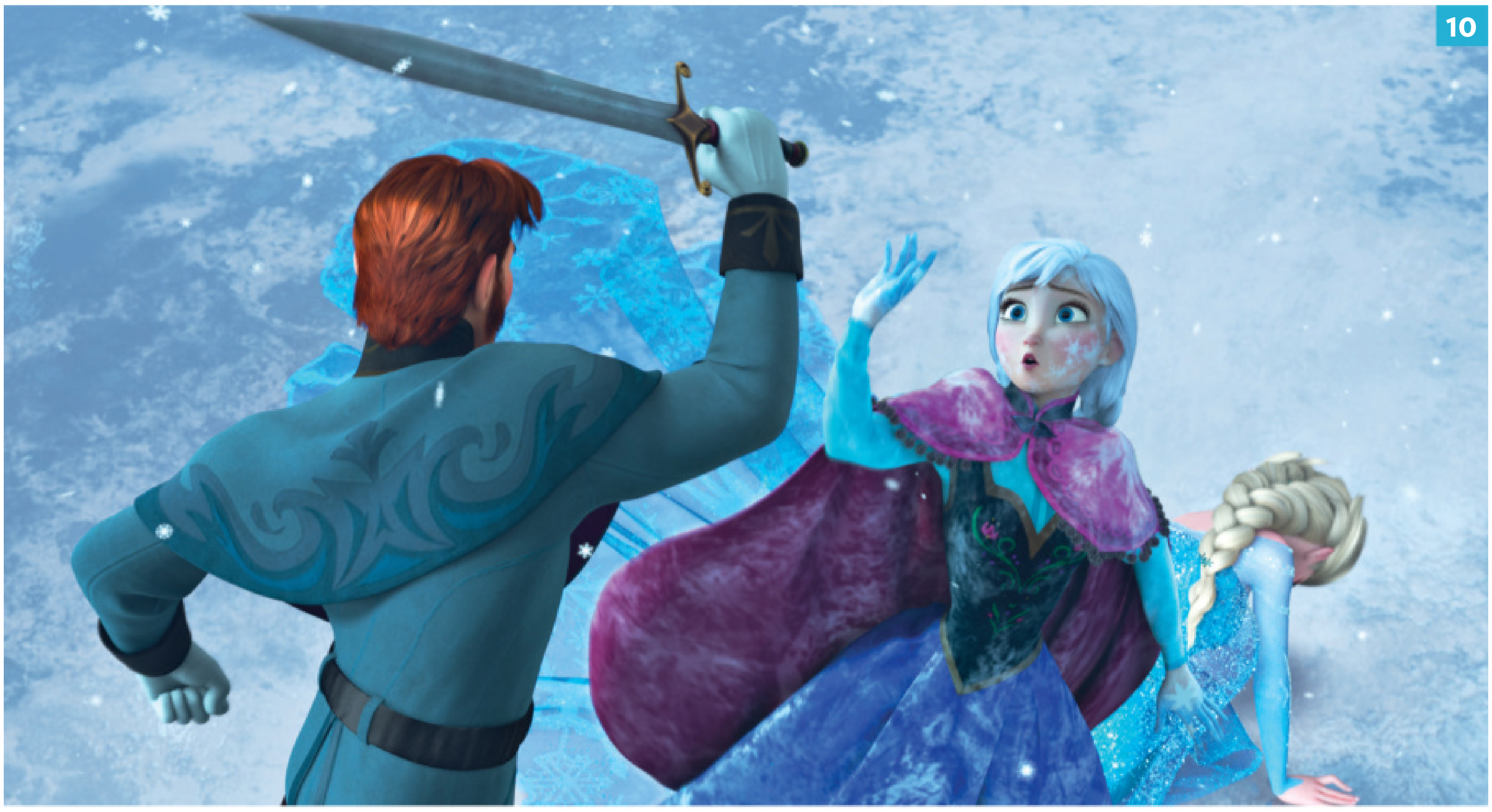
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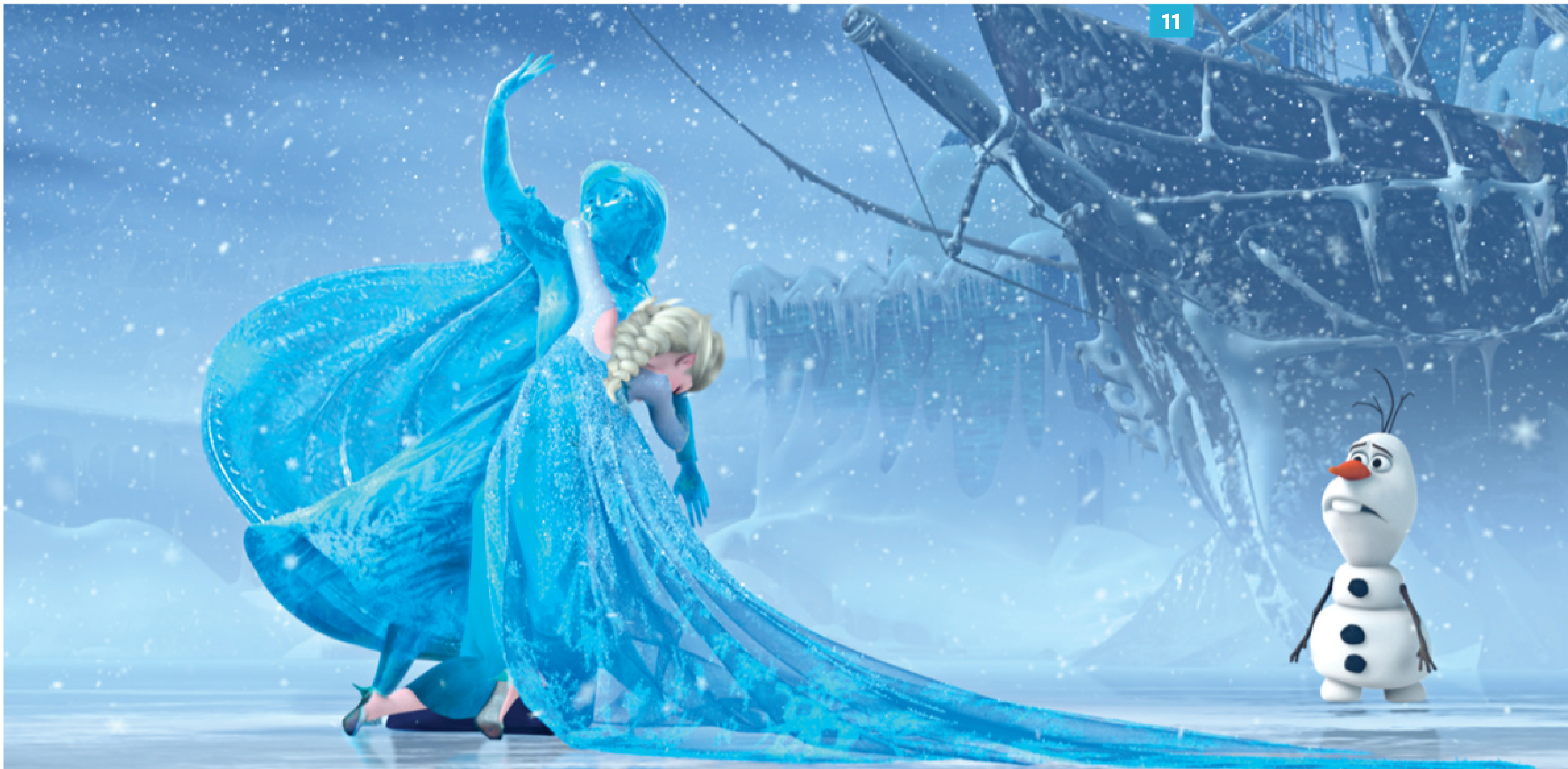
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9. TRUSTY STEED

After Elsa accidentally hits Anna with a heart-freezing zap, Kristoff races to her. Meanwhile Anna, who is slowly turning to ice, seeks out Hans for what she believes will be a healing kiss from her true love—but learns he's really a villain using her to take over Arendelle.

10. AN ACT OF LOVE AND BRAVERY

To save her sister's life, Anna throws herself in front of Hans's sword.

11. A TERRIBLE FATE?

Grief-stricken, Elsa embraces Anna's frozen body as Olaf looks on.

SPOILER: IT ALL WORKS OUT
Elsa is back on the throne of Arendelle, Anna is happy with her sister at last by her side, summer returns, and Olaf never melts.

COOL FACT:
THE YEAR AFTER *FROZEN* CAME OUT, 'ELSA' JOINED THE MOST POPULAR BABY NAME LISTS IN THE U.S. AND U.K.!

SING OUT!
Patti Murin (center in photo) "brings so much heart and soul to Anna," says Caissie Levy, who plays her sister. Her gown, and all the costumes, were designed by Christopher Oram. The embroidery on her coronation dress took 80 hours to create.

How *Frozen* CAME TO LIFE

THE STAGE VERSION OF ARENDELLE CALLED FOR 363 COSTUMES, 64 WIGS, 12 NEW SONGS—PLUS 7 TUNES YOU KNOW—TO MAKE IT BOTH FAMILIAR AND SURPRISING

Before movie audiences ever heard Anna ask Elsa, "Do you want to build a snowman?" people were thinking about how to build Elsa's ice palace on a Broadway stage. Thomas Schumacher, the head of Disney's theatrical group, watched a version of the film before it was finished and immediately texted his team: "When do we start?"

Of course, it's much easier to freeze an entire village or bring a singing snowman to life with animation than in reality. So putting *Frozen*'s snowy settings and magical adventures onstage became an intense four-year process. It opened in New York on March 22, 2018, and began touring the United States in November 2019. Olaf is now a singing, dancing puppet (currently performed by Ryann Redmond). Playing the four-legged Sven is so taxing it requires alternating actors wearing handstilts. And when a human Elsa (actress Caissie Levy) changes from her coronation outfit into her ice-blue gown, the switch happens nearly as fast as it does in the movie—it is amazing to see in person. Because, of course, real snow and ice melt, her palace sparkles with 53,000 crystals, while her dress shines with 18,000 more sewn by hand by seamstresses working over the course of 41 days.

Even if some details were changed, the heart of *Frozen's* story stayed the same. To make sure of that, many of the people who created the film also made the show. The movie's writer and codirector Jennifer Lee wrote the script, while Bobby Lopez and Kristen Anderson-Lopez, who composed the movie's songs, came up with 12 more for Broadway. "We took it seriously,'" Anderson-Lopez has said. "This was not looked as, 'Okay, now let's just fluff it up.'" Her husband said their motto when considering anything new for the stage version was "adding not padding." And sometimes they had to cut things out. "You can't do a wolf chase credibly onstage because wolves are very dangerous," he pointed out. "And smelly," his wife added.

Their new songs help make the show about 20 minutes longer than the film. "In a musical, songs are the main emotional storytelling tool," Lopez said. "Every time there was a big close-up in the film, you can't see those facial features from way up here in the balcony during a musical. So that becomes a song." In addition, all seven of the movie tunes are here: Anna still sings "For the First Time in Forever" with excitement, but when she gets to the line "I want to stuff some chocolate in my face," actress Patti Murin doesn't stuff her face—there are things cartoon princesses do that humans probably shouldn't. And fear not, *Frozen* film fans: "Let It Go" brings the curtain down on the first act.

There are also some surprises, said the show's director Michael Grandage: "We had a bigger arc to explore and, in places, a really highly emotional journey." The result seems to have satisfied fans and also earned the show three Tony Award nominations, including for Best Musical. "It is a singular piece of art," Lee told the *Los Angeles Times* last year. "For me, *Frozen* wasn't fully realized until this show. This is what it was made to be."

STORM CROWDS

The movie's snow monster didn't make the cut in the musical. Instead, a group of dancers in white (seen at left) whirls to create the impression of a storm.

OLAF ALIVE

Puppetry solved the puzzle of how to build a snowman onstage. Actor Greg Hildreth (right) was the first to play Anna's snowy sidekick on Broadway.

FOREST FOLK

In the film, Kristoff's adopted kin were tumbling trolls. The musical's magical family is the "Hidden Folk" (below), inspired by Scandanavian folklore. Kristoff (at center) was originally played by Jelani Alladin.

PLAYING PRINCESS

MUSICAL THEATER STARS CAISSIE LEVY AND PATTI MURIN TAKE THE FUN JOBS OF PORTRAYING ELSA AND ANNA ONSTAGE SUPER SERIOUSLY

"It is daunting to sing arguably one of the most famous songs in the world night after night for people who know every word," says Caissie Levy (Elsa). Here's how she and Patti Murin (Anna) meet the challenges of a live *Frozen*.

What's it like bringing Elsa and Anna to life?

LEVY It's been amazing exploring who this girl is, humanizing her, both with the new songs and "Let It Go." I remind myself the song is about releasing this need to be perfect and embracing who you are, flaws and all. When I've become overwhelmed, I've gone back to these lyrics.

MURIN People ask the difference between my Anna and movie Anna. The only answer is: She's a cartoon. I felt Anna is the essence of me. Through her struggles she retained her belief in true love and humanity. I've been through heartbreaks, and the thing I'm most proud of was maintaining my faith that everything will turn out better than it is now.

What are your favorite things about the show?

MURIN I love that Anna gets to see every character in the play and how her journey is a metaphor because she's literally climbing mountains—physically and emotionally—to get to her sister.

LEVY In the 10 years I've been on Broadway in starring roles, I've never had a story line *not* revolve around a man. To explore this sisterhood and have highs and lows for these characters that are not about romantic love, I think, is special.

Was Broadway always your dream as a girl?

LEVY I grew up in Canada, riding my bike, playing capture the flag—a scrappy kid. I also sang, danced and went to acting class. Theater has been my home, and music has always been a language of mine.

MURIN I saw *The Secret Garden* when I was 10 and became obsessed. [The star] Daisy Eagan was my age! The St. James Theatre, where *Frozen* is playing, is where *The Secret Garden* was. It feels full circle.

SISTER ACT
"As soon as we started working together, it clicked. We love each other like sisters," says Murin (far right, with Levy). Left, rehearsal: Levy and Murin with Jelani Alladin.

18+

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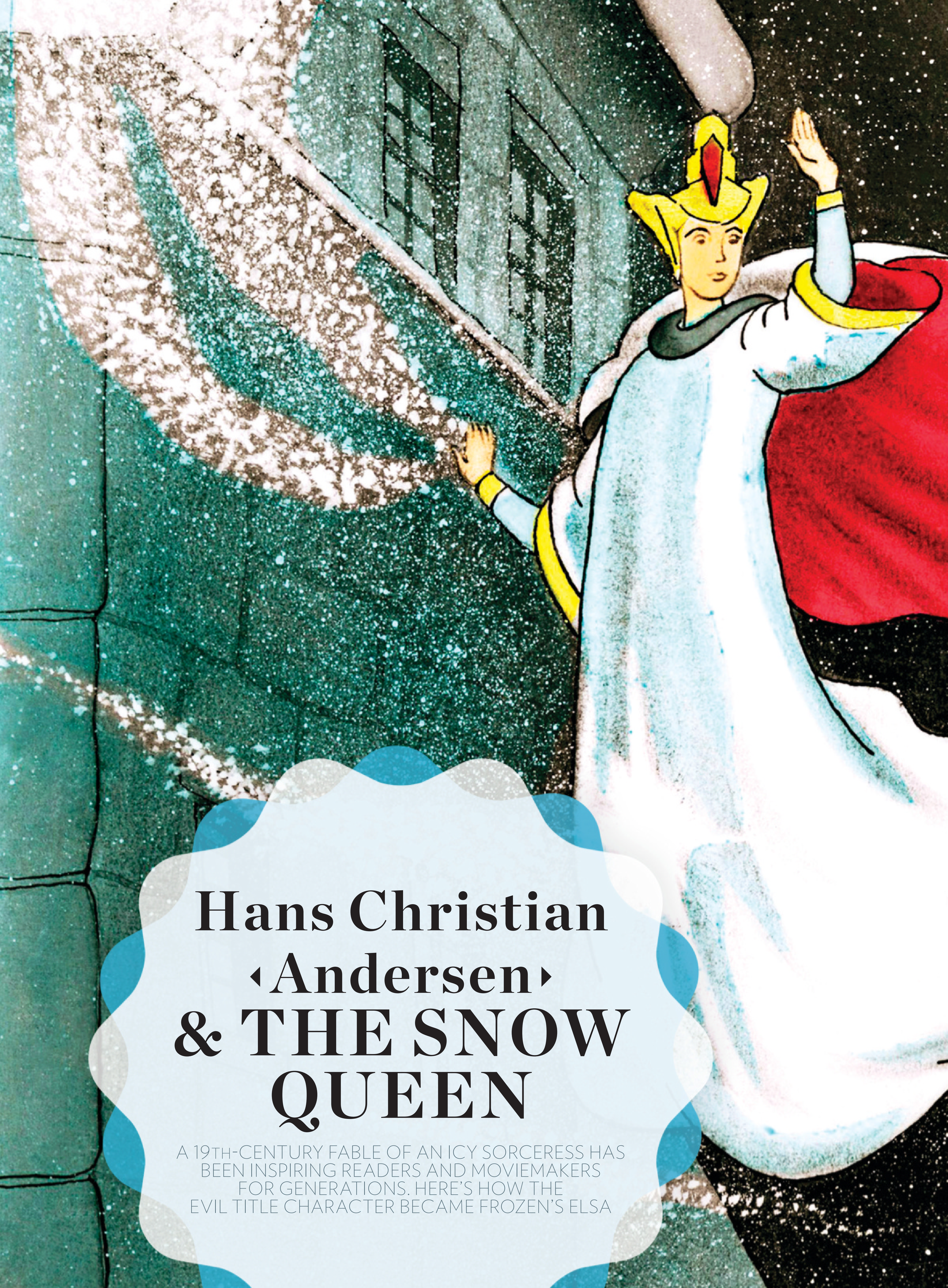
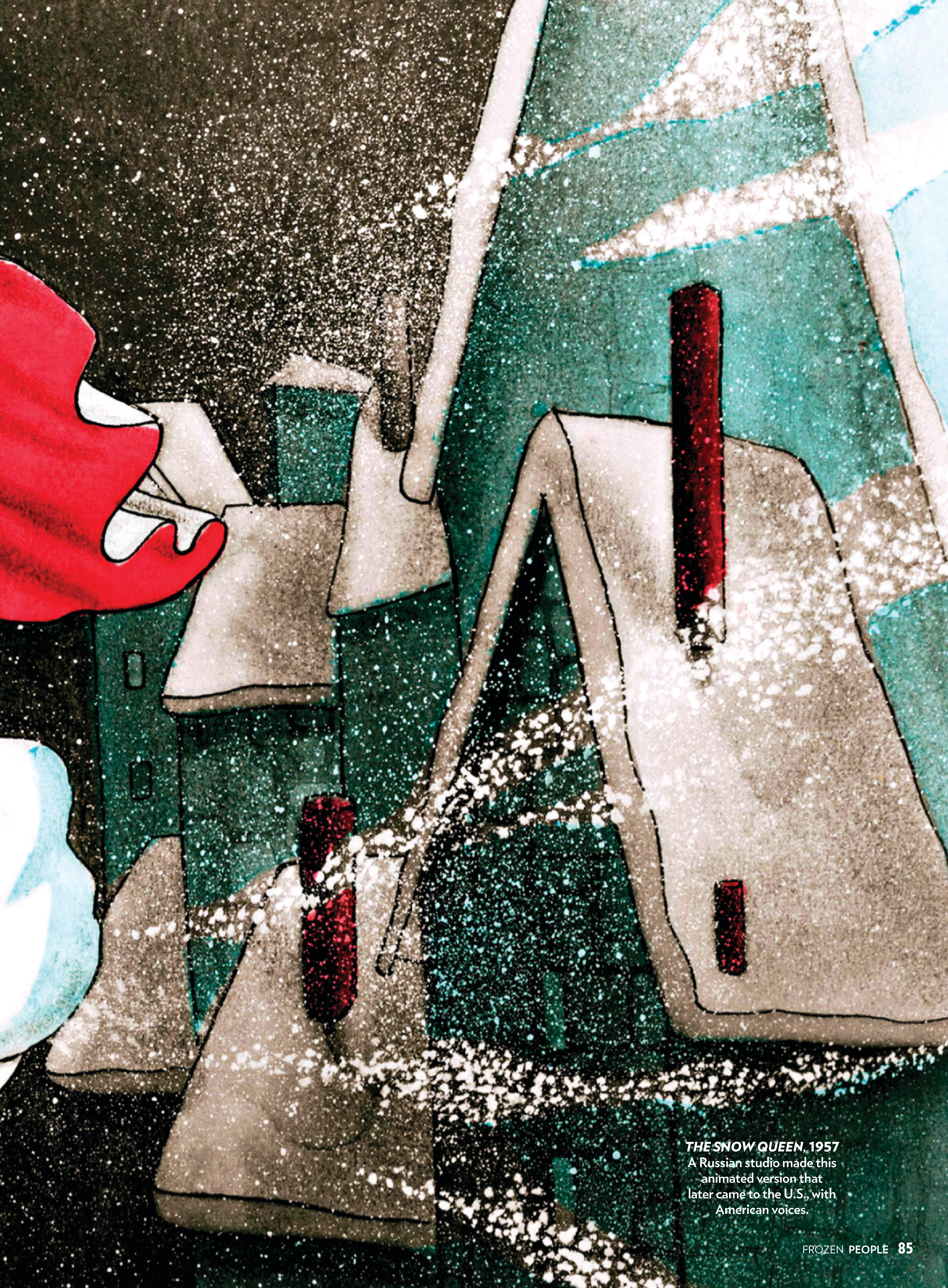


Hans Christian ‹Andersen› & THE SNOW QUEEN

A 19TH-CENTURY FABLE OF AN ICY SORCERESS HAS BEEN INSPIRING READERS AND MOVIEMAKERS FOR GENERATIONS. HERE'S HOW THE EVIL TITLE CHARACTER BECAME FROZEN'S ELSA



***THE SNOW QUEEN*, 1957**
A Russian studio made this animated version that later came to the U.S., with American voices.

QUEEN ELSA'S JOURNEY to the throne of Arendelle was a long one. It begins in 1844 when Danish author Hans Christian Andersen published "The Snow Queen." Andersen was best known for fairy tales—"The Little Mermaid," "The Ugly Duckling" and "The Emperor's New Clothes," among others. But "The Snow Queen," a seven-part fable, was his masterpiece. Walt Disney, whose company Walt Disney Productions made the first widely released animated feature film (*Snow White and the Seven Dwarfs* in 1937), loved the story of an icy sorceress but was never able to make a movie of it. Decades later Andersen's book also inspired the creators of *Frozen*, just as it had generations of readers. But they would put their own twist on the classic tale.

WHAT'S IT ABOUT?

"The Snow Queen" opens with an evil troll's magic mirror showing the worst in everything. The object shatters, and two pieces enter the heart and eye of a joyful boy named Kay. Soon Kay becomes cruel, abandoning his best friend, Gerda. He's taken prisoner by a bewitching figure known as the Snow Queen—she's described as "fair and beautiful and dressed in garments of white gauze, which looked like millions of starry snowflakes linked together." Gerda sets off on a dangerous journey to rescue Kay, and her warm tears melt his frozen bonds.

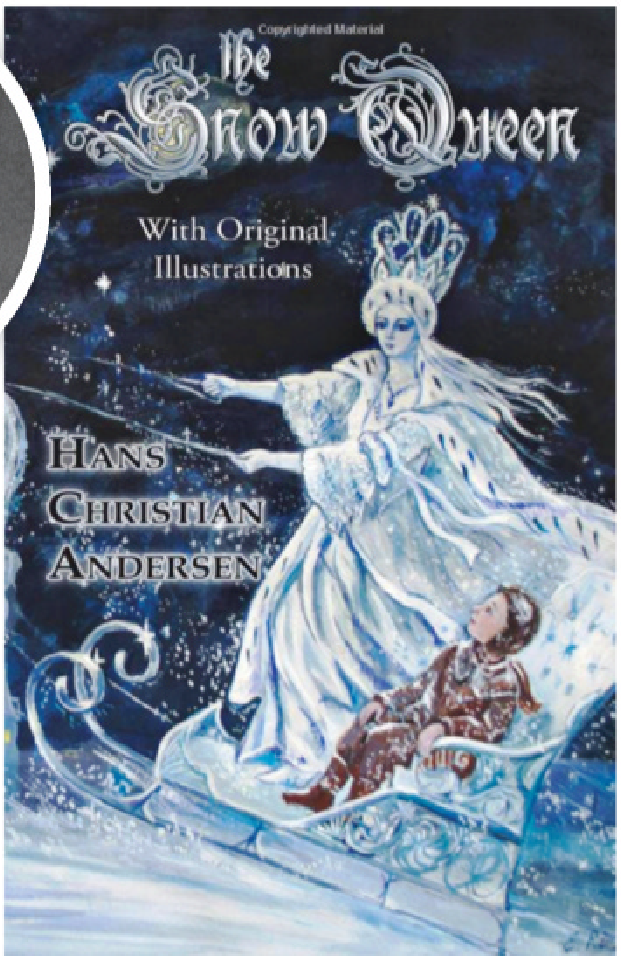
SO WHAT TOOK SO LONG?

Walt Disney started thinking about how to adapt the book in 1943. Meanwhile, a Russian animation studio made a "Snow Queen" in 1957, later dubbed for the U.S. with the voices of Sandra Dee and Tommy Kirk, both big, young stars at the time. Other versions followed, but it never got the big Disney telling that Andersen's *The Little Mermaid* had. Then *Frozen* producer Peter Del Vecho and co-directors Chris Buck and Jennifer Lee got the idea to adapt the story. They called their Snow Queen "Elsa." In early versions she had blue skin and black hair.

WAIT, ELSA WAS THE VILLAIN?

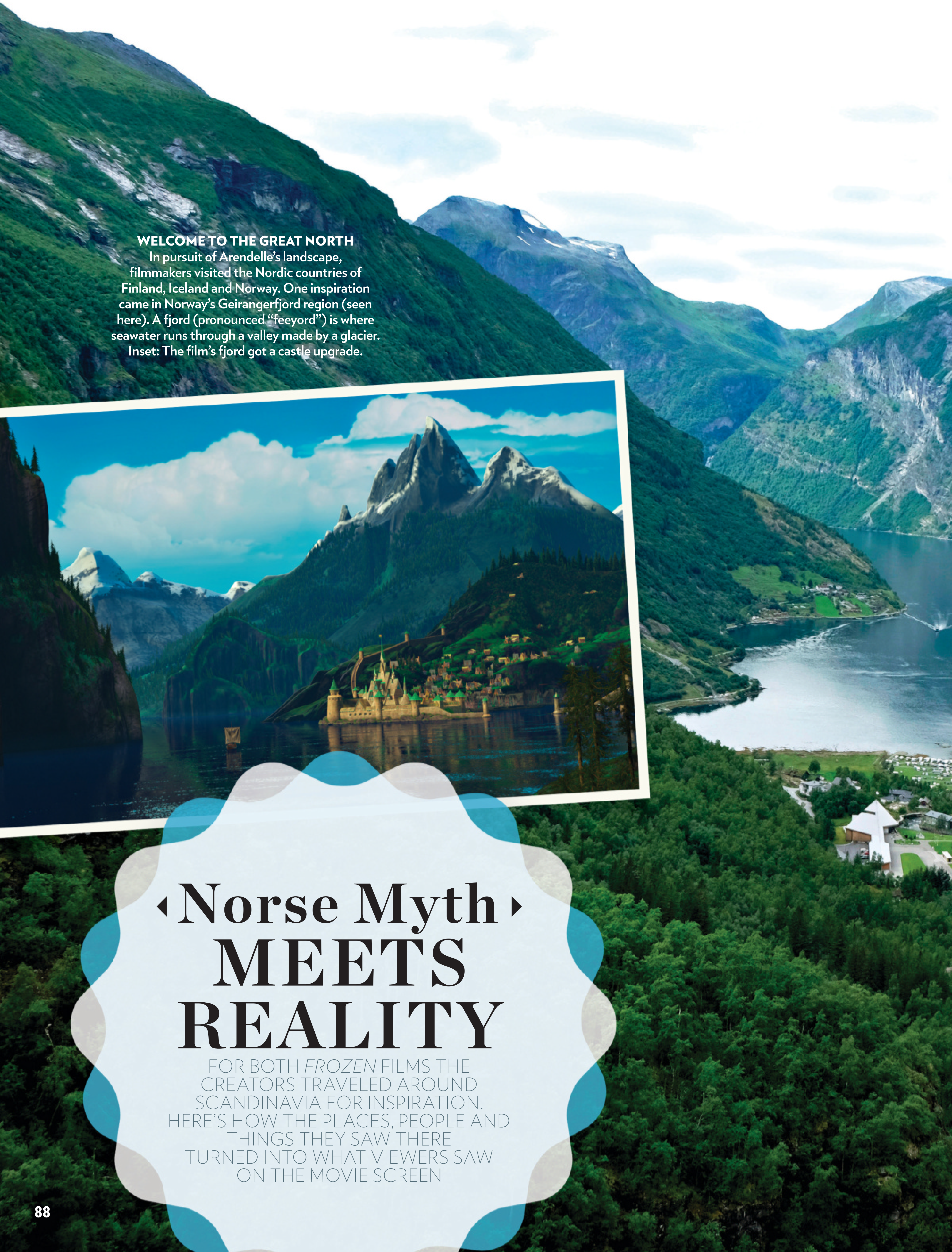
Yes. In an early draft Elsa was a bride left at the altar on her wedding day, who froze her own heart so she would never love again. But making Elsa so hard-hearted meant that even when she thawed with Anna's help, audiences might not care "because she had spent the whole movie being the villain," Del Vecho said. When composers Robert Lopez and Kristen Anderson-Lopez were writing "Let It Go," they were a little confused. "We were still like, 'Is she a villain? Is she not a villain?' " said Anderson-Lopez. "We just put ourselves in the mind-set of what it would feel like having to leave everything and everyone you know behind but getting the great release of letting go of your powers." Their lyrics helped solve the problem. Soon, said Del Vecho, "Elsa became a much more sympathetic character, and instead of the traditional good-versus-evil theme, we had one that we felt was more relatable: that love is stronger than fear."

THE AUTHOR
Hans Christian Andersen (1805-1875) wrote thousands of fairy tales, including "The Ugly Duckling," "Thumbelina" and "The Emperor's New Clothes."



LET IT SNOW
Right: Actress Sandra Dee gave voice to the Snow Queen in the U.S. version of the 1957 Russian film. Below: Actress Bridget Fonda played the same character in a 2002 live-action TV movie. In both, the Snow Queen was the villain of the story, just as in the original. Opposite: A castle concept by Disney artist Colin Stimpson for a planned *Snow Queen* that was never filmed.

COOL FACT:
THE FILM CHARACTER NAMES 'HANS,' 'KRISTOFF' & 'ANNA' HONOR *SNOW QUEEN* AUTHOR HANS CHRISTIAN ANDERSEN



WELCOME TO THE GREAT NORTH
In pursuit of Arendelle's landscape, filmmakers visited the Nordic countries of Finland, Iceland and Norway. One inspiration came in Norway's Geirangerfjord region (seen here). A fjord (pronounced "feeyord") is where seawater runs through a valley made by a glacier. Inset: The film's fjord got a castle upgrade.

Norse Myth MEETS REALITY

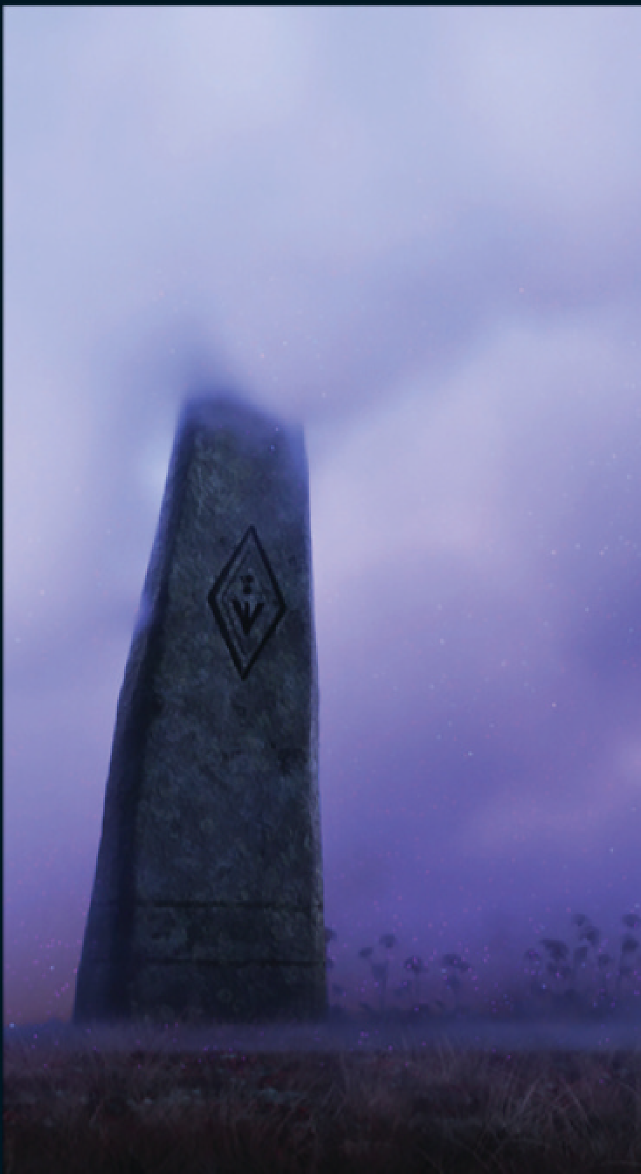
FOR BOTH *FROZEN* FILMS THE CREATORS TRAVELED AROUND SCANDINAVIA FOR INSPIRATION. HERE'S HOW THE PLACES, PEOPLE AND THINGS THEY SAW THERE TURNED INTO WHAT VIEWERS SAW ON THE MOVIE SCREEN

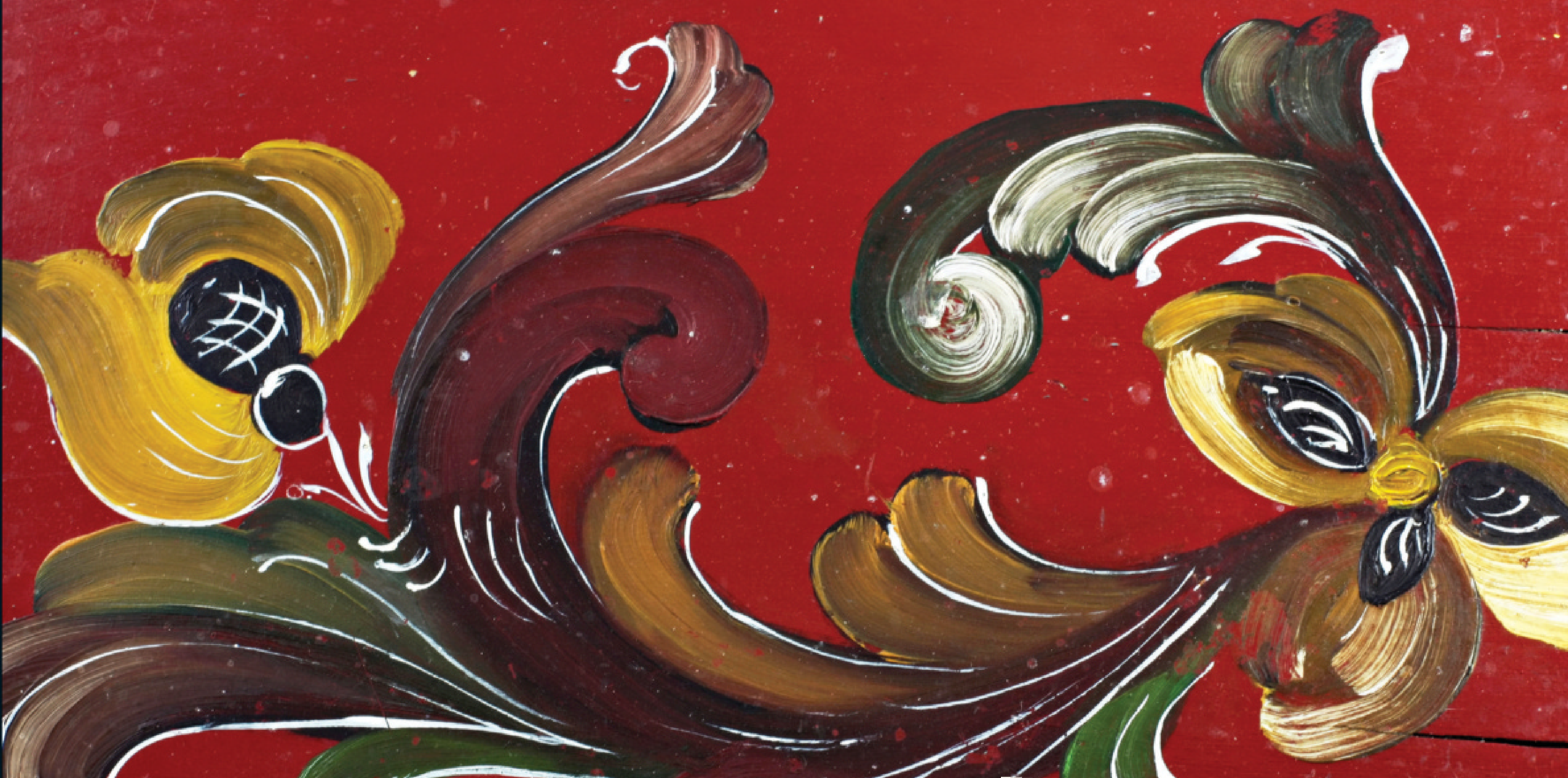
SÁMI CULTURE

Like Kristoff, many Sámi, the indigenous people of Norway and neighboring countries, rely on reindeer for their livelihood. His costumes reflect their traditional clothes. And when *Frozen 2* is released, children in that part of the world can hear him—and all the characters—speaking a Sámi language, as *Frozen 2* will be dubbed.

RUNES

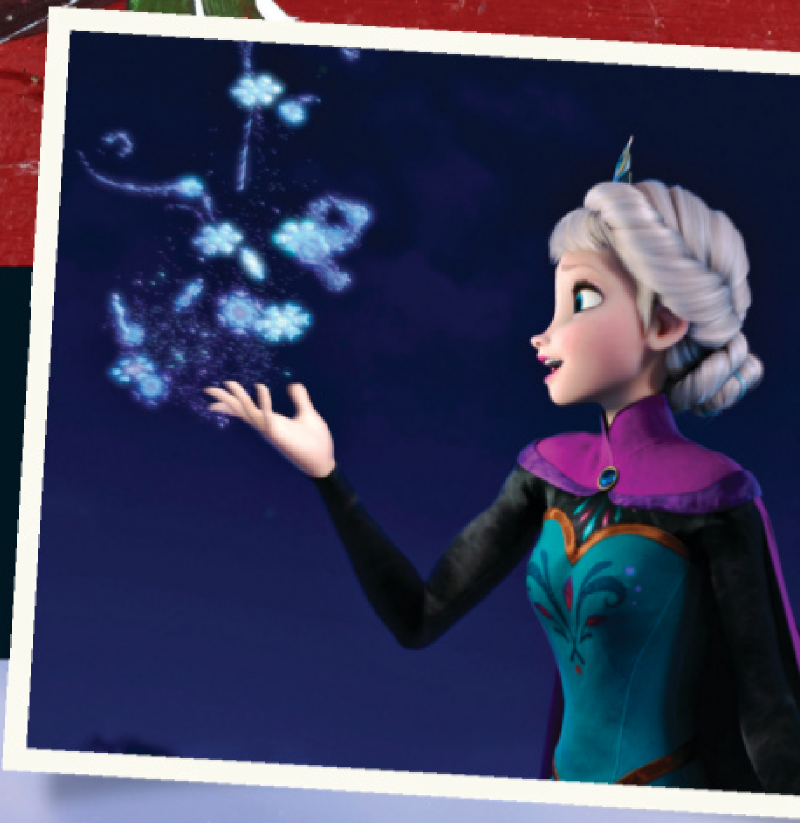
Standing stones with ancient writing called runes gave filmmakers the idea to place similar rocks at the entrance to *Frozen 2*'s Enchanted Forest. (The early alphabet shows up in a book in the first *Frozen*.) Besides the language, "we were doing research into folklore of Scandinavia," says codirector Jennifer Lee. Look for the rock-bodied Earth Giants, inspired by "an eight-mile hike through a forest [in Finland] that was very much feeling like it was coming alive as we went, with all the tales and those rocks thrown by giants."





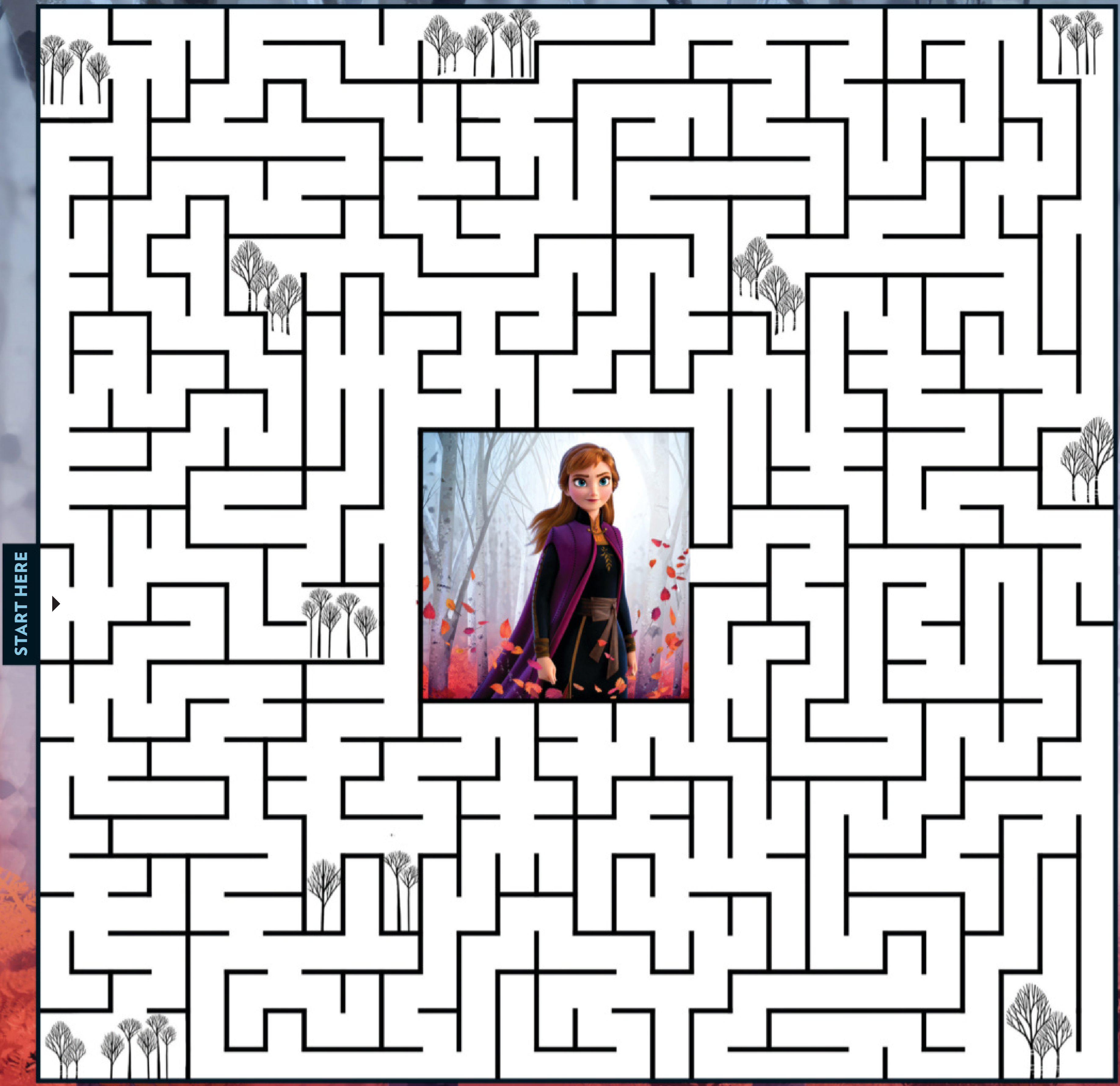
ROSEMALING

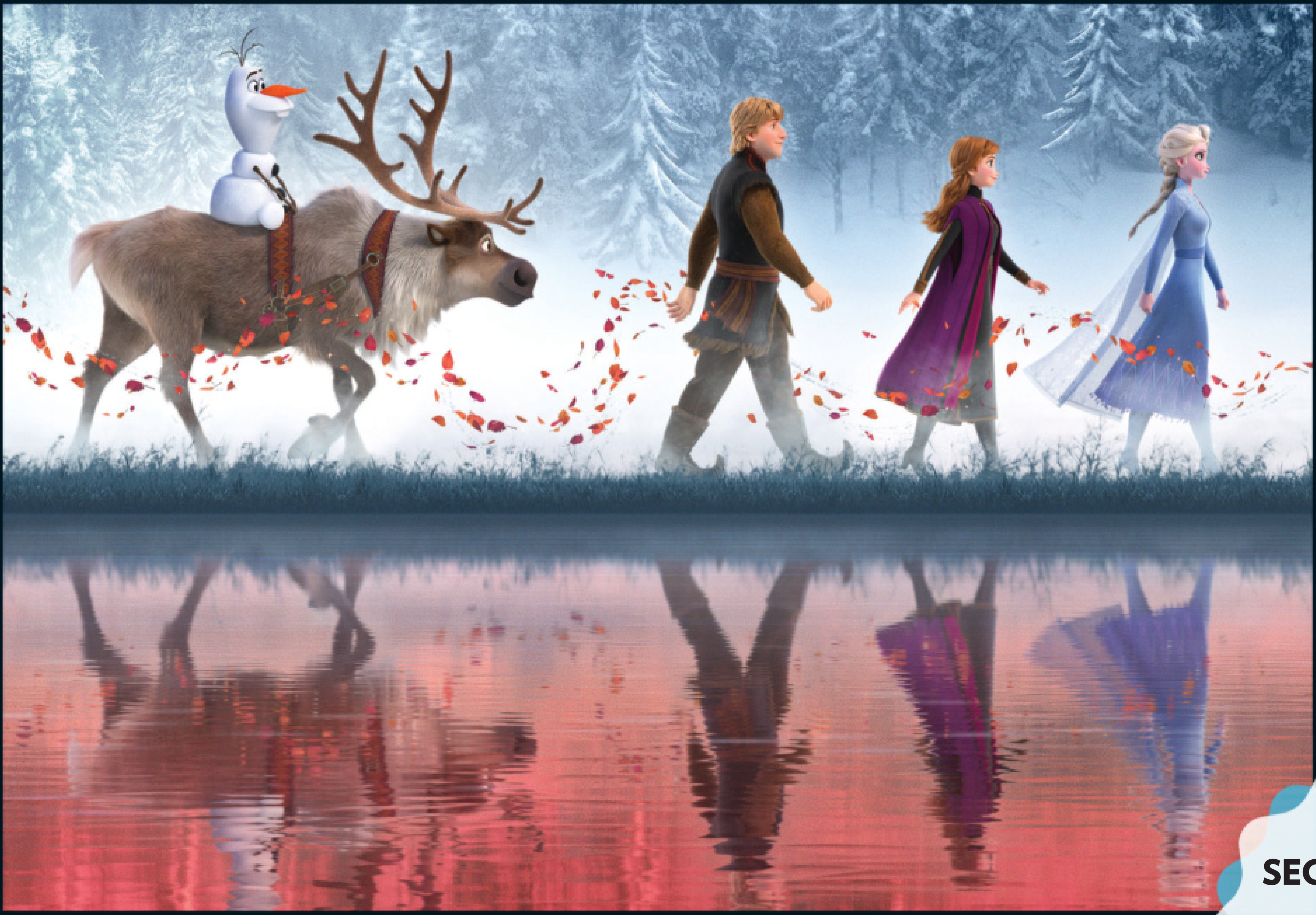
The snowy swirls that dance from Elsa's fingertips resemble Norwegian folk art called *rosemåling*: flowers or other looping designs on wood (as on this cutting board). Look for them "when she's in a whimsical mood," says art director of environments David Womersley. Adds coproduction designer Lisa Keene, the *rosemåling* gives way to "spikes and points as things get more serious."



Frozen TREATS

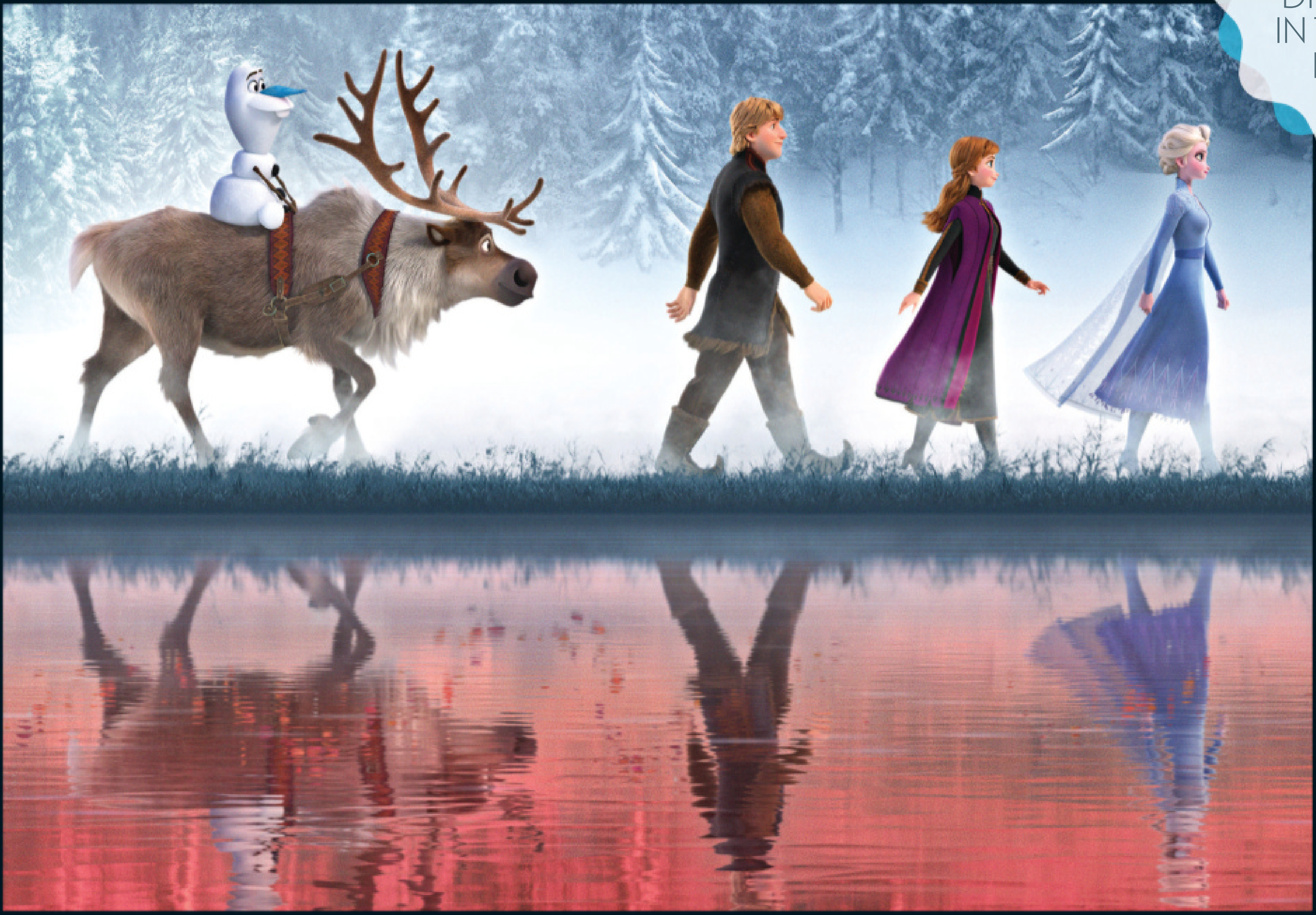
TACKLE THIS MAZE TO FIND ANNA IN THE ENCHANTED FOREST, THEN HELP THE FRIENDS SPOT WHAT'S DIFFERENT IN THESE IMAGES FROM THEIR JOURNEY





SECOND LOOK

FIND THE DIFFERENCES IN THESE TWO PICTURES



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CHANGES KEEP SCORE

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1. Twigs on Olaf's head are missing. 2. Olaf's carrot nose is blue. 3. Sven's antler is turned the wrong way. 4. Kristoff's sash is missing. 5. Anna's reflection is missing. 6. Elsa's braid is missing. 7. Blowing leaves are missing.

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THE MEME QUEEN

THE INTERNET CAN'T GET ENOUGH OF PEOPLE DRESSED AS ELSA

ENCORE!
Kristen Bell sings a duet with Santino Fontana, the actor who played Hans, at a 2014 performance of music from *Frozen*.

BEST MOM EVER
Why did Kristen Bell—aka the voice of Anna in the movie!—dress as Elsa for Halloween in both 2017 and 2018? Because her daughter asked her to. (Nicely.) Bell shared the photos (far left) on Instagram.

LET'S DANCE
Norwegian comedian Ørjan Burøe's incredibly sweet 52-second video (in photos top right) was seen more than 100 million times online. The dance had simply been meant to entertain his son Dexter, a huge *Frozen* fan.

TO THE RESCUE!
A Boston man, Jason Triplett (bottom right), started the night at a costume party and ended up pushing a stranded police van out of the snow. People cheered his effort—and filmed it, making him an Internet star.

Boston Police
POLICE
5613

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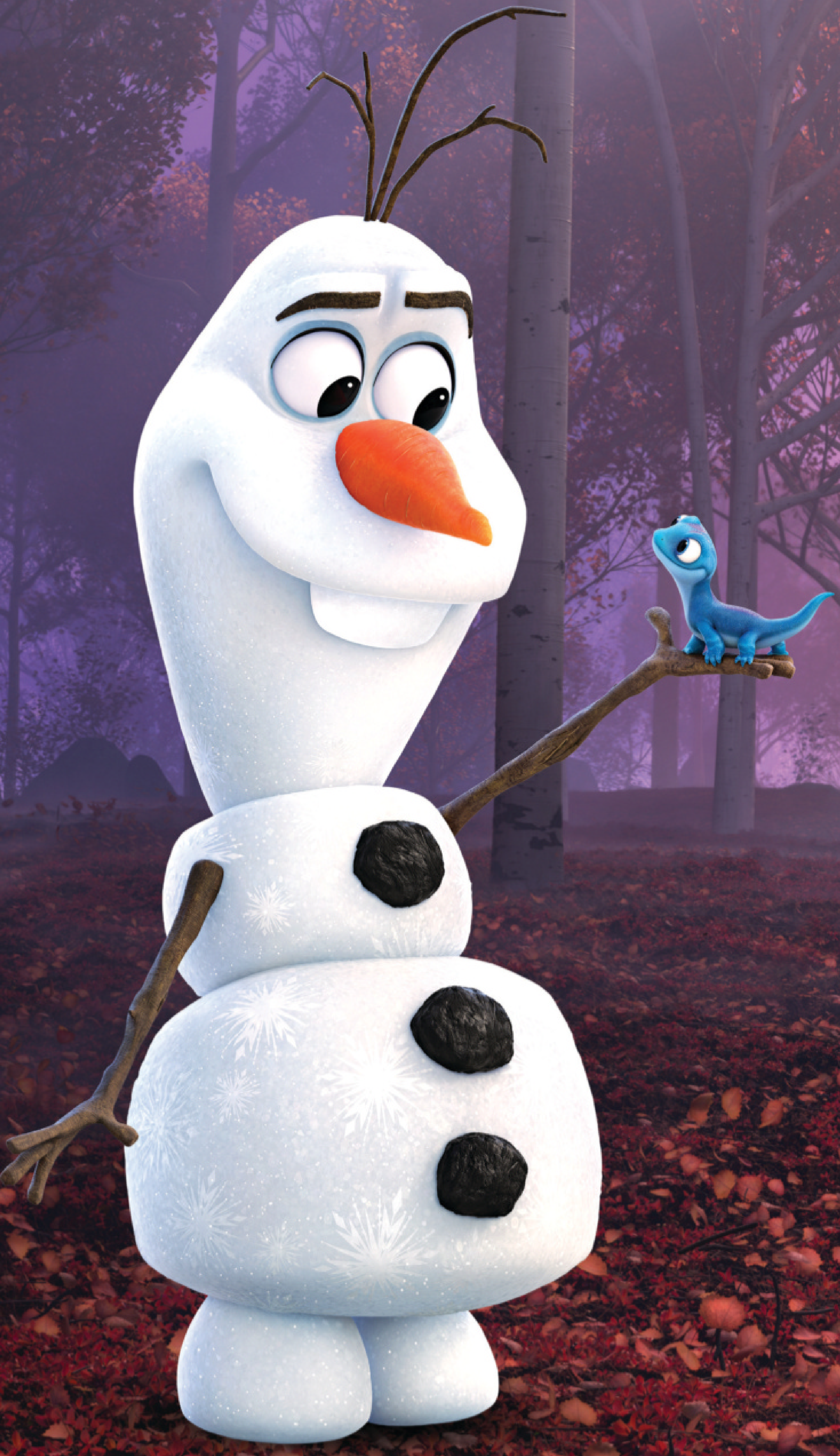
OLAF

THE BUSY SNOWMAN FOUND TIME TO ANSWER *PEOPLE'S* QUESTIONS



Last road trip
To the enchanted forests of the North. I'd recommend going in September; the foliage is great. Just try not to enrage the magical spirits of nature, if you can help it.

Last time I was scared
I don't scare easily, but I'll admit that being lost in an enchanted forest full of angry magical spirits can get one's pulse racing. I don't happen to have a pulse, but I appreciate the notion.

Last time I was starstruck
When I saw Orion in the Autumn sky. It's hands-down my favorite constellation; that belt is just so stylish.

Last game I played
Charades. I often win. Rules say you can't talk, but they don't say you can't rearrange your limbs and body.

Last memorable dream
I had this really bizarre dream that I was a made-up fairy-tale character created by a futuristic group of imaginative but slightly socially awkward storytellers.

Last time I danced
I'm dancing now.

In the
Enchanted Forest:
a scene
from *Frozen 2.*

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